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Some Aids to Teaching a Spoken Foreign Language

"So eine Arbeit wird eigentlich nie fertig"—Goethe

HERBERT SPENCER, discussing the question, "What knowledge is of most worth?", takes to task the education of his day and comments that "knowledge which conduces to personal well-being has been postponed to that which brings applause."

"If you ask why Italian and German are learnt," he says, "you will find that under all the sham reasons given, the real reason is that the knowledge of those tongues is thought lady-like. It is not that the books written in them may be utilized, which they scarcely ever are; but that Italian and German songs may be sung, and that the extent of attainment may bring whispered admiration."

Spencer's criticism is no doubt a just one and reflects the superficiality and preciousness of certain concepts of cultural education. Yet, whatever the aims of language learning in Spencer's time, it is certain that today there exist many far more stimulating reasons for undertaking it than merely to "épater les bourgeois." Today, as never before in the history of this country, we have need of men and women with knowledge of, and sympathetic interest in the many foreign areas to which America's influence has extended. Great numbers of our nationals are traveling and living abroad—some voluntarily, some involuntarily. Hundreds of thousands of us have been, are now or will in the future be spending long periods of military service in oversea areas. Many other thousands, engaged in non-military governmental or private activities, are scattered over the face of the earth, thereby becoming, willy-nilly, representatives of the American way of life among alien peoples. One of our most pressing needs and vital concerns is the maintenance of friendly relationships with these peoples. The position of the United States abroad, indeed possibly the entire future of western civiliza-

tion, may depend in large measure upon our success in convincing others that America is worthy of their respect and confidence. This cannot be achieved by insularism, arrogance, indifference or contempt of the highly developed cultures with which we come into contact. Much can be accomplished through the breaking down of distrust and through the creation of mutual confidence and friendship, and every individual abroad can contribute his share to this process, if only by exhibiting a sincere interest in the ideas, beliefs, customs and mode of living of the foreign community in which he finds himself. In carrying out these functions of "ambassadors of good will," an acquaintance with the language, even a relatively superficial one, is an almost indispensable aid.

This article concerns itself uniquely with the study of a spoken foreign language. It assumes that the goal of the student is oral fluency in a native idiom, either for pure practical ends or as a means of gaining a deeper insight into the country and its people than would otherwise be possible. It further assumes that the student has earnestness of purpose and will not limit himself to the bare minimum of study and practice required by his routine assignments. To those students who have set themselves no other goal than that of "satisfying the language requirement," I should have only this to say: "Your purpose is not really one of acquiring knowledge except perhaps incidentally and with a minimum of effort. Complete your course with satisfactory grades; obtain your credit. Then be content, for you have attained your goal. However, you will be indulging in wishful thinking if, later on when you take that vacation trip to Paris, Rome or Munich, you expect to be able to handle the language with any noticeable degree of fluency."

In the pages which follow, I offer for the consideration of teachers and students alike vari-

ous ideas and suggestions—not all of them new—which I hope will be of value in helping the conscientious student reach his goal. I should like to help give the student an appreciation of the task which lies before him so that he may properly evaluate his courses, and may have a realistic concept of what he can, and cannot expect from those courses. I shall suggest a number of methods by which, in the classroom or at home, the student's speaking ability can be accelerated. Finally, I intend to set down some ideas which may be of use in assisting the student to surmount the psychological barriers to fluency which, in the course of his linguistic progress, he will surely encounter.

The acquisition of a foreign language is a long and difficult process, and it is never too early in the course to impress this fact upon the student. Skilled mathematicians are not, generally speaking, developed in two years of undergraduate study and neither are skilled practitioners of the delicate art of speaking a foreign language. Indeed, the mathematician has at least one advantage over the linguist in that he may have constant access to his books of reference. One cannot, in conversation, be continually referring to the dictionary. Unless the word is on instant call, it is valueless to speech. Since none but a child will be satisfied with the language of a child, the adult must acquire and retain a wide and varied vocabulary. This vocabulary must include not only words of an active nature but as well a vastly greater stock which comprises one's recognition vocabulary. Thus, although one may in speaking French habitually use the word "radio," one must have full recognition knowledge of the expression "T.S.F." Similarly, one must be able to recognize instantly the word "voiture" in the sense of "automobile," even though one may invariably use the latter word in speaking. Nor is it alone in the case of vocabulary that the adult must possess more than an infantile knowledge of the language. Complete familiarity with a large number of constructions (many of them idiomatic), mastery over many verb forms, competent pronunciation and intonation—all these and other factors contribute towards mastery.

Now, continuing effort is necessary not only to acquire the speaking skill, but as well to re-

tain it. I do not believe that it is possible to overemphasize the fact that retention is not automatic and that skills are not to be pigeonholed with the expectation that they can be brought forth years later ready for immediate use. Although the basic knowledge may remain in latent state (provided always that it was acquired by *conscious effort* and that it was thoroughly learned), the practical skill will return only after a period of refurbishing, the duration of which will depend in large measure upon the time the skill has lain dormant. Since even the mother tongue must be continuously practiced and refined if one is to attain to any degree of mastery over it, one must not expect to master a second language without an extraordinary application of effort and time.

It is natural for the student to reason that, if he completes the assigned course and receives passably decent marks, he should, ergo, be proficient in the language. When he discovers that such is not the case, he will lay the blame upon his teachers, upon his courses—upon anything and anyone, in a word, except himself. In some instances, of course, he may be right, but I think that in the general case he has simply expected too much. In the first place, he has failed to consider the relationship between the task to be accomplished and the time devoted to its accomplishment. He has not reflected upon the fact that it required a number of years of intimate daily association with his mother tongue for him to arrive at the point where he could freely discuss adult subjects with adults and could read adult literature with understanding and enjoyment. It appears to him, besides, that a two-year course constitutes quite a considerable period of study. If, however, he will compute the amount of time during the two years that he actually spent in reading, writing, speaking or listening to the language, he will find that it was pitifully small by comparison to the period which he required to "grow up" in his native tongue. Assume that the school year extended from September to May, both months inclusive, for a total of thirty-nine weeks. Assume further that, of these thirty-nine weeks, three are given over to vacation—a conservative estimate. During the thirty-six remaining weeks, let us say, the student attends a one-hour class three times weekly. Thus in

the course of a school year, the student is in class just one hundred and eight hours. Being liberal, we shall assume that the student conscientiously devotes two hours of uninterrupted study to the preparation of each assignment. Three hundred and twenty-four hours, then, represent the total time during the school year in which the student is exposed to the language—six hundred and forty-eight hours for the entire course. This time, figured on the basis of actual residence abroad, in contact with the language at all times except during periods of sleep (say sixteen hours a day), comes to only forty days, of which just thirteen are under expert guidance. And this comparison is an optimistic one, since progress during the two years is not continuous. Between periods of association with the language there fall other longer periods during which the student's mind is entirely divorced from the subject and during which there is inevitably retrogression, especially during the summer months when skills acquired during the school year disappear at a rapid rate.

I think that much harm has been done to the proper teaching of language by misconceptions regarding the results to be expected from the use of language records. It cannot be denied that a short period each day devoted to listening to records will, in a reasonable period of time, enable the student to speak a certain number of words and phrases in a manner approaching that of a native. But this is only a start—a phonetic and vocabulary drill, if you like, limited in scope. To master a foreign language by this method alone would not only be taking the longest and hardest road, but would require a record library of prodigious size. While not refusing to this teaching aid its proper place in his pedagogic battery, the language teacher can hardly subscribe to the idea that it constitutes an easy path to knowledge and that it can supplant the painstaking effort necessary to real mastery, or even to a competent working knowledge, of the language. If the student is unwilling to accept the tedium, effort and discouragement which necessarily accompany language study, he will do well not to take up the study at all.

Another fallacy which has grown up in the minds of Americans, I think, is that which con-

cerns the ability of the "native" to teach his own language, however unskilled he may be as a teacher, and conversely the inability of the "non-native" to teach a foreign language, whatever may be his knowledge of the language and his ability in the field of teaching. Many natives prove, actually, to be totally inadequate teachers of their language because they lack the ability to explain, to help the student over the rough spots and to simplify study by the application of teaching methods and techniques to which Americans have become accustomed. Some of this inadequacy may be traced to the fact that these natives have gained much of their knowledge by absorption, and without conscious effort, over a period of years, with the result that problems perplexing to the foreigner are to them matters of instinct. For this reason I believe that in many cases the "non-native," who has had to get his knowledge the hard way and has been required to solve for himself the problems which beset his students, is better qualified to teach the fundamentals of the language than is the native. After all, language teachers are paid for their ability to teach the language to their students, not for their own high degree of perfection in it. How many dollars have been wasted and how many enthusiastic language students have been discouraged in the pursuit of studies, individual or group, with *Frau This* or *Madame That!* These two good ladies are hard put to make ends meet and they eke out a meager income by giving language lessons. Both were raised in genteel surroundings in their respective homelands and had a good general education. They have a certain knowledge—to some extent dimmed, to be sure, by their years of residence in the United States—of the customs of their countries, and years ago could have passed a creditable examination in history or literature. They speak an impeccable form of their mother tongue, partially derived from their early study of the classics. Unfortunately, they have had little experience in formal teaching and even less in the teaching methods to which their students are habituated. Furthermore, they have never analyzed their languages sufficiently to be able to explain the "why's" as well as the "how's." In spite of this, since they are "natives," they are *per se*,

in the opinion of many, suitable teachers for Americans wishing to learn the language.

We shall have taken a major step forward if, at the very beginning of his course of study, we have given the student a clear and realistic idea of the task which he has set for himself, of the extent to which his course will help him towards the attainment of his goal and of the supplemental work which he will be obliged to undertake if he sincerely wishes to succeed. We must not fail to impress on him the fact that there is no royal road to learning.

The two elements of language learning most displeasing to the student are the study of grammar and the memorization of vocabulary. I shall not deny that both can be relatively dreary occupations, but at the same time I must emphasize that both are essential to a sound knowledge of language. Milton said: "Language is but the instrument conveying to us things useful to be known." Obviously, without words one cannot express ideas. Similarly, without a knowledge of how words are joined together to form sentences, one can express only the most rudimentary of thoughts. In an emergency it may be possible to get medical assistance by shouting "Moi malade!" but the serious student will hardly be satisfied with any such limited command of the language. One may, of course, learn phrases from handbooks and, with some practice, become relatively fluent in asking the time of day, in which direction north lies or where the toilet is. Through the use of more elaborate manuals, one can acquire a large stock of expressions which will be very handy in making one's way painfully about a foreign country with the added assistance of the sign language and a competent knowledge of English on the part of those natives with whom one converses.

In my belief, a sound basis of grammar is essential to language learning, since one cannot devote the requisite time to learning, as does a native child, by pure absorption and imitation. Needless to say, the study of grammar can be overemphasized. A profound knowledge of all possible grammatical constructions will be of use to the student only in the event that he contemplates a career as a teacher of the language or as a philologist. A good acquaintance with the *fundamentals* of the grammar is,

however, indispensable if the student is to become fluent in reading, speaking or writing. The manner in which these fundamentals are taught—whether by rule, by "speech patterns" or by some other method—is not of concern at the moment. The point is that the grammatical foundation must be laid unless the student is to echo Sigismund: "I am King of Rome and above grammar." The learning of complete phrases can help a great deal in the study of a foreign language, particularly if the phrases reflect the "speech patterns," the major elements of construction peculiar to that language, but this is no substitute for a knowledge of the principles underlying the formation of phrases and sentences. Without this latter knowledge, one will have little ability to transform original thought into speech. To develop this skill solely by the memorization of set phrases covering the entire range of the language would require a more comprehensive phrase-book than has yet been compiled, to say nothing of an uncommon feat of memory.

Several years ago, I co-authored with Dr. Fritz Tiller, formerly of Yale and now at West Point, a German grammar entitled "Von Kennen zum Können" which sought, as its name implies, to bridge the gap between "knowing how to do it" and "being able to do it." The book is based upon the theory that practice, more practice and still more practice comprises, in the last analysis, the only sure method of developing a language skill from a language knowledge. At the risk of being accused of "plugging" the book (an unworthy aim which is farthest from my mind, since the book was written to fill a particular need at a particular institution during a particular period), I intend to draw on it for some methods which have proven valuable in helping the student to acquire a speaking skill. Used to supplement classroom work, or indeed as a part of it, they are a means of developing a higher degree of fluency than would be possible through reliance on the conventional means alone.

The system followed by the book is based, in general, on three premises:

1. That flexions are more easily learned if they are presented in what may be called "paradigms in narrative form."

2. That vocabulary arranged according to

the principle of the "association of ideas" is relatively easily and rapidly acquired.

3. That "speech patterns," if isolated from the mass of grammatical constructions and repeatedly practiced, will become automatic without an excessive expenditure of effort.

With these principles as our guide, Dr. Tiller and I attempted to develop a system under which practice at home would be essential to a good performance in class. Since this method proved quite effective, I venture to present here some of these exercises in detail. Naturally, they were prepared for the teaching of German, but the principles are applicable to many other languages as well. In addition, I shall present other exercises not based upon "Vom Kennen zum Können," making no claim to originality in some cases but believing that many teachers may not be familiar with them and offering them in the hope that they may be used with profit.

To begin with, let us consider the problem of learning the case forms in a highly flexional language such as German or Russian. In the study of German, the student learns during the first days of his course that the definite article has the following forms in the masculine singular: "der," "des," "dem," "den." He also learns that the masculine noun, "Mann" for example, is declined in the singular as follows: "Mann," "Mannes," "Manne," "Mann."

Now, learning these paradigms separately is an easy task, of course, but knowing them is of little importance unless they can be put to use in speaking. So, drill in the paradigms individually is of minimal value; drill in the combination "der Mann" is, by contrast, of positive value, since thereby there are yielded four usable expressions.

Probably more often than not in speaking, one will want to qualify the noun by use of a descriptive adjective. This seems to be a common speech tendency, leading some individuals even to the point where they insist on placing an adjectival phrase of blasphemous nature before any noun which cannot otherwise be qualified. Here the student is going to experience trouble, since the endings of the adjective will be at variance with those of the noun, or of the article, or of both. Why, then, not drill in the declension of a phrase consisting of article,

descriptive adjective and noun, making the composite paradigm a part of one's active vocabulary so that it can serve as prototype of a great number of similar phrases? Thus, through memorizing the paradigm: "der alte Mann," "des alten Mannes," "dem alten Manne," "den alten Mann," the student will acquire something really usable in conversation.

"But," I seem to hear the question, "won't this tend to throw the student off the track, first when he wants to use a different adjective and, second, when he wants to eliminate the adjective altogether?"

I contend that it will not. In the first place, even if he does use another adjective, the ending—the really tough part of the problem—remains the same. The substitution of "gut," "krank," or what have you, for "alt" will prove to be an easy matter. In the second place, I believe that the mental process incident to omission of a portion of a phrase which has been memorized as a whole is a simpler one than that required for the insertion of a new element into a phrase already committed to memory. Thus, it is easier to derive "der Mann" from "der alte Mann" than it is to synthesize "der alte Mann" from the two elements "der Mann" and "alt."

Carrying the idea of combination a step further, the method can be improved by placing the group—article, descriptive adjective and noun—in a simple sentence so contrived that a normal human relationship will be expressed. In so doing, not only do we assist the student in remembering the combination, but there is developed in him, as well, a concept of sentence structure. Following this reasoning, he should commit to memory, and practice, a complete sentence such as "Der alte Mann geht zu dem Arzt." This is a useful sentence type and it expresses a common relationship of ideas. Note that, far from being just a "useful everyday expression," the sentence is based upon one of the basic speech patterns of the language.

Memorizing this sentence gives, of course, only one of the four case forms of the singular; therefore, four such sentences should be learned and practiced, these sentences being devised in such a way as to tell a short story, in other words to be a "paradigm in narrative form":

"Der alte Mann geht zu dem Arzt."

"Die Gesundheit des alten Mannes ist schlecht."

"Der Arzt gibt dem alten Manne Medizin."
 "Die Medizin heilt den alten Mann."

This specific type of exercise has no value, of course, in the case of languages lacking noun and adjective case endings. The particular problem is absent in French, for example, where, once one has learned a combination such as "le grand garçon," one has the prototype of the masculine noun preceded by the article and descriptive adjective in all cases of the singular declension.

The "narrative" method will be found useful also as an aide mémoire in cases where series of expressions, not in paradigm form but related in sense, are to be learned. In learning to manipulate the German phrase "etwas Neues" and related expressions, for instance, the following pattern can be used:

"Haben Sie *etwas Neues* gehört?"
 "Ja, ich habe *viel Neues* zu erzählen."
 "Nein, ich habe *nichts Neues* zu erzählen."
 "Ich habe *wenig Neues* zu erzählen."

The above examples illustrate the principle of the "paradigms in narrative form." The paradigms must, obviously, be adapted to the genius of the language which is under study, but they are easily devised to suit particular needs and will more than repay the effort required to develop them. Remember that they are intended primarily for drill purposes and not as mnemonics; unless they are practiced they have relatively little value.

Exercising the student in the speech patterns of the language can be of great assistance in focussing his attention upon these essential elements, subordinating those of lesser importance, and developing skill in their oral manipulation. Drills for this purpose generally envisage the participation of two persons: either the teacher and the student or, in the case of practice outside the classroom, two students working together. As an example of this type of exercise, let us assume that the subject for drill is to be the passive form of the German verb. The drill might require the production by the student of the passive form of a declarative sentence spoken by the instructor. Thus, if the latter says: "Der Schuhmacher macht den Schuh," the student will be expected to respond, as rapidly as possible: "Der Schuh

wird vom Schuhmacher gemacht." If the instructor leads with: "Der Schuhmacher hat den Schuh gemacht," the student should counter with: "Der Schuh ist vom Schuhmacher gemacht worden." This sort of exercise should be conducted in rapid-fire fashion, and speed of response must be insisted upon if the student is to derive the maximum profit from it.

A similar drill, also requiring two persons, takes advantage of charts or pictures to give oral practice in the formation of speech patterns. One of the principal objectives, by the way, of all of these drills is to eliminate, so far as possible, conscious translation. To illustrate this exercise, let us make the assumption that we wish to drill the student in the manipulation of the German relative clause. The instructor selects a combination such as: "Der Mann, der die Katze gesehen hat" for his prototype and ensures first of all that his student has the combination clearly in mind. As the teacher points to the picture of a person or animal, the student will be expected to substitute the appropriate German word for the word "Mann," at the same time making necessary changes in the relative pronoun. Thus, if the instructor points to a woman, the student should respond: "Die Dame, die die Katze gesehen hat"; if a dog is indicated, the response should be: "Der Hund, der die Katze gesehen hat." By using a slightly more complicated set of signals, compound subjects can be introduced, the object noun of the relative clause can be varied and other changes rung upon the combination. By pointing to a woman and a child, then lowering his wand and then pointing out a building, the instructor can elicit the response: "Die Dame und das Kind, die das Gebäude gesehen haben." It is surprising how rapidly speed can be developed in the formation of oral sentences through use of this method.

Still another drill of a like nature will afford practice in constructing sentences and expressions deriving from a given statement. As an example of this, let us see how we could conduct an exercise in the use of the German subjunctive in contrary-to-fact wishes. The pattern might be as follows. The instructor says: "Ich bin krank." In accordance with prearranged understanding, the student will be expected to respond: "Wenn Sie doch nicht krank wären!"

a useful conversational exchange, by the way. If the teacher says: "Ich kann nicht schlafen," the student should produce: "Wenn Sie doch schlafen könnten!" This exercise may be varied, and made somewhat more difficult, by requiring the student to use the antonym of a word contained in the instructor's statement; thus, in the first example, the student would be expected to respond with: "Wenn Sie doch gesund wären!" Production of an antonym is, of course, not always practical, as in the second example.

At the risk of being criticized, there are two suggestions which I should like to offer with respect to drilling. I believe them to be sound, although I know from experience that there are many who disagree with me. The first suggestion concerns the use, in exercising, of the first person singular of the verb. I believe that this person—the ego—enters into thought and conversation a vastly greater number of times than do the other persons and that it is only logical to lay special emphasis on this form. Assuming the validity of this premise, it would appear sound to encourage the student to break away from the traditional practice of learning verbs in their infinitive forms, and to use the "I-form" as the starting point. Thus, when the idea of "being," "existing" comes to mind, it should immediately take the form of "ich bin" or "je suis" rather than of "sein" or "être." Instead of learning "avoir peur," the student may well learn "j'ai peur" and ring the conjugational changes on that form rather than on the former. Not only does this place the student in a personal relationship with respect to the phrase or expression being learned; it also gives him at once a form useful in conversation. He will not have to pass through the stage of transferring the memorized phrase "avoir peur" (rarely useful in speaking in that form) into the usable one "j'ai peur." Besides, so far as I can see, it is just as easy, if not easier, to derive such forms as "nous avons peur" from "j'ai peur," as it is to derive them from "avoir peur."

My second suggestion involves the second person singular of the verb of most foreign languages commonly studied in this country. Except for reading purposes, this form is generally useless to the alien speaker. Manipulation of that particular speech pattern will, ex-

cept in very rare cases, be completely outside the required active skill of the student, probably during his entire lifetime. Its use in speaking will normally be inappropriate; recognition knowledge is all that will be necessary, and that is easily acquired. Its elimination from oral exercises removes, without serious adverse effect, one element from the mass of material which the student must master. At the same time, he will not be faced with a multiple choice when he wishes to express the idea "you" in the foreign language.

If, as has been said, "syllables govern the world," it is impossible to overemphasize the learning of vocabulary. Thoughts securely locked in the mind may yield a certain satisfaction to their possessor, but without the capability of transmitting these thoughts to others, a man is one with the Trappist monks who have foresworn speech. And words, like the thoughts they express, are legion.

In the tedious and never-ending task of vocabulary building, application of the principle of "association of ideas" will assist markedly. Association of ideas implies simply that the words of major importance pertaining to a particular idea should be learned as a group. For example, in learning the vocabulary pertaining to dress, a sequence something on the order of the following will be of assistance: "I dress myself" (note the use of the "I-form"); "I undress myself"; "the trousers"; "the coat"; "the waistcoat"; "the suit of clothes"; "I put the suit on"; "I take the suit off"; "the shoe"; "I lace the shoe"; "I unlace the shoe"; "the shoe is dirty"; "I clean the shoe"; "the shoe is clean," and so forth. Vocabulary learning by association of ideas is rapidly acquired. Whether or not vocabulary is taught in this manner in the classroom, the student is of course free to use it on his own to expand the vocabulary which is required for his formal recitation.

Continuing study of vocabulary—outside the classroom and the scope of the assigned lesson—is essential to rapid progress. However, to be effective, self-study must be accompanied by some method of self-testing, and this is a tricky business. It may be carried on in a variety of ways but there is one important caution which must be observed: whatever method may be

used, care must be taken to ensure that one receives no artificial or "unfair" help resulting from the manner in which the vocabulary is arranged—alphabetically, for example. Note that I am speaking of the arrangement as used for self-testing, not for learning the words. The "association of ideas" method itself offers certain unwonted aid to the student, but this assistance is less objectionable, I think, than that given by vocabulary in alphabetical order. Perhaps the most valuable method of testing is through the use of flash-cards, with the word in the foreign language on one side and in the mother tongue on the other. This system will furnish the necessary degree of "unexpectedness" provided that the order of the cards is frequently changed.

Until the student has reached the point where he is actively thinking in the foreign language, he has a two-phase process to go through in speaking. First, he sees an object which he wishes to name, or he has a concept in his mind which he wants to convey to another. He sees a cow. Possibly he is not actually thinking the word "cow," but the animal means "cow" to him and nothing else. Through his study of vocabulary, the English-French relationship "cow—la vache" has been established in his mind; the direct relationship between *the animal itself* and "la vache" is missing. Accordingly, the student has no recourse but to translate the *idea* "cow" into the *word* "cow," and then translate the English word into the French one. This is "conscious translation," which all systems of self-testing should seek to eliminate. No real fluency can be acquired until one has reached the point where, on seeing a familiar object, one can produce instantaneously the correct word in the foreign language. By the same token, however, it must be borne in mind that the elimination of conscious translation is a well-nigh endless process, and the student should not get the notion that, at a certain mystic moment, he will suddenly cease to translate and will think all things in the foreign language. One may be able to think in the manner of the foreigner in a great many areas of conversation and still be obliged, when confronted with an unusual situation requiring a special vocabulary, to lapse into translation. This is a factor in the seeming rapidity with

which a small child "picks up" a foreign idiom. The child's wants are few; its thoughts are limited in scope; the vocabulary which it requires for normal use is small and easily acquired. But let the same child be faced with a situation outside its usual experience and then listen to its speech!

There are several ways of assisting the student in the problem of eliminating conscious translation and of proceeding directly from the concept to the foreign word. First of all, he may be encouraged to have recourse to pictures for purposes of self-drill. Let him, for example, flip through a magazine until he finds a picture showing a street scene in which there are people engaged in various occupations: shoppers, a policeman, a filling station attendant. The shops along the street are of various types. Vehicles are pictured: a truck delivering coal, a milk wagon, a streetcar letting off passengers. These are persons, shops, vehicles and activities within the everyday experience of the student. It matters little that the word "Bakery" hangs over a shop door rather than "Boulangerie" or "Bäckerei," or that the sign on the corner reads "Main Street" and not "Rue de la Paix." The simplest exercise using this picture will consist of naming the various persons and objects which are to be seen. It is suggested that, in conducting this drill for himself, the student aim at speed. If he finds himself unable to call off instantly the correct word, he should avoid searching too deeply in his memory to re-establish the relationship which he has learned. It is better for him to go to his dictionary or textbook later on and renew the one-step relationship between the object at which he is looking and the foreign word. When he is dissatisfied with his speed in naming some particular object, let him pass on to others, maintaining his rapidity of performance. Then later he can return, not once but several times, to those objects which have been causing him trouble. The tempo of his drill will thus be undisturbed by periodic reference to the book. It will require a relatively short period of time for him to arrive at the point where he can produce, without hesitation, the name of any object in the picture. This will be a positive step forward in eliminating conscious translation.

From this elementary drill of naming persons

and things, the student can go on to expressing, in simple sentences, the actions which the people and objects in the picture are performing: "The woman is looking at the dress"; "The milkman is coming out of the house"; "People are getting off the street car"; "The streetcar is about to start"; "The postman is carrying his sack"; and so on. A large volume of very useful vocabulary can be acquired in this manner, and more important, it is learned in relationship to the objects and actions themselves.

In this type of exercise, it is essential that the words and sentences be spoken aloud, if only sotto voce. Otherwise, quite obviously, the drill will not be one in the spoken language.

A somewhat similar drill is the "conversation with oneself." It is one which I suggest with some reluctance, because it can be carried only at the risk of causing people whom one passes in the street to turn around in amazement, obviously asking themselves whether there is, perhaps, a lunatic at large. If this happens, it will be evident that one's voice is louder than was intended.

The student is on his way to the library to draw out a book. His conversation might go this way:

"I'm going down to the library to borrow a manual of French literature. The book we use in class is all right, but I need something more detailed on Pascal if I am to write a good paper on him for Tuesday's class.

"It's too far to go on foot, so I'm going to take the streetcar. Let's see; the carline goes along Main Street. The nearest stop would be at the corner of Main and State. I'll get the car there.

"Here it comes now. It's stopping and I get on. I wonder if there's an empty seat. Yes, there's one at the rear of the car on the right. I sit down and look around at the other passengers. There's a funny looking old guy on the left reading a book. Bet he's a modern language teacher."

And so on. Now, this exercise may appear curious to those who have never tried it, but it has a number of distinctly good features. First, it affords excellent practice in thinking in the foreign language. Second, it makes it possible to form sentences and to revise them at will; there is no embarrassment involved in recon-

structing a sentence. Third, it is a splendid drill in words in everyday use. Finally, it helps to pinpoint those words, constructions and idiomatic expressions which will require re-study.

Reading aloud is also excellent exercise in a spoken language and it should not be neglected. For this purpose, a light type of modern work, one containing much conversation couched in the colloquial, should be chosen. Plays and detective stories are the best choices, since they are conversational in tone and practical in vocabulary, and will also carry along the interest by their narratives.

Now a word as to conversations artificially created to give the student practice in speaking. The trouble with most of these is that the language itself becomes the principal consideration and the subject of conversation becomes the secondary. This is placing the cart before the horse, and such conversations are almost impossible to sustain. Language, we must never forget, is simply a vehicle to convey thought, and unless people have thoughts to express and, besides, are discussing a subject of interest to all concerned, enthusiasm will soon flag. This is certainly true in conversational exchanges in the mother tongue; there is no reason to believe that the case will be any different when one is using a foreign language. Accordingly, when the student has reached a modest stage of fluency, he should seek out conversations with those of common interests, if such be possible, where perfection of expression will take second place to the ability to get ideas across. This is, incidentally, exactly what will occur if he goes abroad. Association with one of the extracurricular activities of the college—the *cercle*, the *Verein*, whatever it may be—if such exist, will provide opportunities for interesting and profitable conversation practice. There the student will subordinate language to thought.

In the absence of language clubs, roommates who have sufficient interest and determination can profit from an agreement to make frequent (if not constant) use of the foreign language between themselves while in their room. There they may practice the language of daily living with a minimum of embarrassment, each one contributing his particular knowledge in aid of the other. I have known students to use this method and with exceptionally fine results. It

is difficult, of course, to persist in its use and the quintessence of determination will be required to keep the project from falling of its own weight.

Let us turn now from grammar and vocabulary to a consideration of the problem of teaching the student the phonetics of the language. Rousseau said: "L'accent est l'âme du discours" and we should doubtless interpret the word "accent" in its broadest sense. That is to say, we should regard it as encompassing not only the "ictus," the stress accent, but as well the other characteristics of speech normally associated with stress: pitch, quantity and quality. Accent, as thus defined, is that which gives to each language its own particular music and which sets the speaker apart from those who are using a different language. The voice of an Englishman in the dining room of a New York hotel detaches itself from the general hum of conversation, not because of its loudness, not especially because of a difference in the enunciation of individual sounds, but principally as a result of a distinctive intonation. Everyone is familiar with the characteristic rise and fall of French, and one who has listened to Russian rapidly spoken by the native cannot have failed to remark the curious liquid effect which is produced.

While one of the primary ends of the student must be to acquire a competent pronunciation of the individual sounds of the language which he is studying, he should not stop at that point. He must go on to concern himself with all the other elements which combine to form the phonetics of the language.

A fact which is often not appreciated is that each language has its own individual system of muscle employment. The system peculiar to the language under study must be mastered if the language is to be spoken with any degree of accuracy. Underdevelopment of the required muscles will, in short order, produce fatigue and the student must be constantly on his guard against the natural tendency to relax his efforts to develop those muscles. If he succumbs to fatigue, he will find himself speaking sloppily and pronouncing the foreign sounds as he would roughly similar sounds in English; in other words, he will be speaking the language with an English pronunciation. We tend, in speaking

our mother tongue, to pronounce many vowels with a diphthong glide; the word "may," for instance, is pronounced something like "may-ee." The student, unless he pays close attention, will find himself carrying this glide over into his pronunciation of the open and closed "e" in French. So, where the Frenchman would emit a single pure vowel sound in enunciating the "é" in "pré," the student will produce a sound resembling "pré-i." He does this, first, because it is his natural manner of pronouncing a generally similar sound in English and, second, because the diphthong requires less muscular effort than the pure clipped sound. Possibly his faulty pronunciation will not be traceable to a lack of understanding of the proper pronunciation, but rather to the fact that, in the absence of adequately developed muscles, he is physically unable to produce the correct sound, at any rate for extended periods of speaking. Consequently, before his muscles have reached the necessary stage of development, he may often find himself positively handicapped in his speech. As muscles gain strength, this handicap is gradually overcome, and the student who persists in his efforts will be well rewarded. Thus, as is the case in other phases of language learning, continuing effort is required. Muscles must not only be initially developed; they must also be kept in trim, just as the muscles used in running, swimming or riding must be maintained in condition if they are to be used effectively.

We might look for a moment at one or two aspects of the muscular system used in speaking French. The French sometimes refer to their manner of placing the voice as "speaking in the mask," that is to say, very far forward in the mouth. The muscles immediately surrounding the lips are in continuous action, muscles which are rarely used strenuously in speaking "American" English. Laxity in the use of these muscles plays a major role in causing diphthongization of vowels. Strengthening of the lip and cheek muscles will produce the forward displacement of the voice into the mask and all training in the pronunciation of French sounds should include exercises designed to accomplish this result. One of the best exercises yet devised is emphasized at the Institut de Phonétique of the University of Paris. It consists of voicing rapidly

and repeatedly the sequence of the two French vowels "i" and "u" (the "y" of the International Phonetic Alphabet). During the exercise, muscles must be tense to the point of exaggeration; the tip of the tongue firmly against the back of the lower front teeth; the tongue flattened laterally and arched upward almost making contact with the roof of the mouth; the lips pursed or extended towards the ears, bringing the cheek muscles into play. Thirty seconds of this exercise will uncover muscular weakness and will afford a clear idea of the physical strain attendant upon extensive conversation when the muscles are undeveloped.

Diphthongization of vowels is only one of a number of speech tendencies which must be altered if the American student of French is to acquire a satisfactory pronunciation. Others can be readily cited: nasalization of pure vowels, such as in the word "femme"; the articulation of "l," "d," and "t" too far back in the mouth; overemphasis of the consonants at the expense of the vowels, and so forth.

In all languages there are presented particular problems which must be solved through the exercises designed to overcome those natural speech habits which impede progress towards a proper pronunciation of the foreign idiom. The student should, early in his study, be taught the principles of articulation which apply to the language and should be drilled in the proper method of using his muscles. Once having received this guidance and a reasonable amount of exercise under supervision, he will be ready to practice on his own, and his progress will be in direct ratio to the exercise which he gives to his muscular system.

The study of phonetics will, of course, comprise other areas than that of articulation. At the very outset of his study of French, the student will, for example, be cautioned against too strict an interpretation of the rule that French words are accented on the last syllable. Philosophically speaking, this is correct, but in practice the Frenchman reserves his stress accent for the final syllable of word groups, for key words and for the expression of emotion. It is this more or less irregular functional accent which lends the peculiar lilt to properly spoken French and which is quite different from the "see-saw" rhythm produced by the beginner who places his

complete reliance on the good old "stress on the final syllable" rule. Thus, the Frenchman, in enunciating the sentence: "Cet étudiant demeure à Paris," will produce something like "Cet étuDIANT demeure à PaRIS," in contrast to the novice's "CET éduDIANT deMEURE à PaRIS," with its ding-dong stress a dead give-away of the alien speaker.

Too, the student must learn to use, without awkwardness and without self-consciousness, the physical gestures which are part and parcel of the character of a language. He must overcome his natural reluctance to making use of them—that sense of affectation quite understandable in those who are learning to adopt unaccustomed ways of conveying their ideas to another. The student must realize that it is, indeed, a question of learning to converse in the manner of another person; of transforming himself, in a manner of speaking, into a foreigner. So he must master all of the mechanisms for the transmission of thought. And, since gestures, hardly less than words, are a means of conveying ideas, he must take every advantage of opportunities to study and imitate the gestures of the native speaker. ✓

The student fortunate enough to have a recording instrument at his disposition has available a truly effective means for oral drill in phonetics. Once the student has received his elementary instruction, to include the proper use of his muscles, he will derive the maximal benefit from study and imitation of the native speaker. However (and this is important), in order best to bring into play the imitative process, the student must have access to the same series of sounds over an appreciable period of time. In conversation, where the series are rarely the same and where the accent varies with the context, it is next to impossible to fix in the mind, and to imitate, much more than an occasional word or phrase. This is where the recorder can play a valuable role.

In the preparation of a phonetic recording, the first step is the selection of a passage containing all of the important sounds of the language. Such passages are not difficult to find; in about an hour, "starting from scratch" in my own library, I was able to select the following passages in which will be found the essential sounds of French and German. All of the varia-

tions of spelling which produce the same sound are not necessarily present, to be sure, but that is of no consequence since we are concerned uniquely with the sounds and not with the orthography. The few sounds not included are those infrequently encountered, as for example the "um" of the German word "Parfum."

The passage in French is from that delightful story, "La Mule du Pape" of Daudet:

"Quand Védène parut au milieu de l'assemblée, sa prestance et sa belle mine y firent courir un murmure d'admiration. C'était un magnifique Provençal, mais des blonds, avec de grands cheveux frisés au bout et une petite barbe follette qui semblait prise aux copeaux de fin métal tombé du burin de son père, le sculpteur d'or. Le bruit courrait que dans cette barbe blonde les doigts de la reine Jeanne avaient quelquefois joué; et le sire de Védène avait bien, en effet, l'air glorieux et le regard distrait des hommes que les reines ont aimés. . . . Ce jour-là, pour faire honneur à sa nation, il avait remplacé ses vêtements napolitains par une jaquette bordée de rose à la Provençale, et sur son chaperon tremblait une grande plume d'ibis de Camargue. Sitôt entré, le premier moutardier salua d'un air galant, et se dirigea vers le haut perron, où le Pape l'attendait pour lui remettre les insignes de son grade; la cuiller de buis jaune et l'habit de safran. La mule était au bas de l'escalier, toute harnachée et prête à partir pour la vigne."

The German passage is from Heine's "Harzreise":

"In meiner Brust ward es plötzlich so heiss, dass ich glaubte, die Geographen hätten den Äquator verlegt und er laufe jetzt gerade durch mein Herz. Und aus meinem Herzen ergossen sich die Gefühle der Liebe, ergossen sich sehnüchsig in die weite Nacht. Die Blumen im Garten unter meinem Fenster dufteten stärker. Düfte sind die Gefühle der Blumen, und wie das Menschenherz in der Nacht, wo es sich einsam und unbelauscht glaubt, stärker fühlt, so scheinen auch die Blumen, sinnig verschämt, erst die umhüllende Dunkelheit zu erwarten, um sich gänzlich ihren Gefühlen hinzugeben und sie auszuhauchen in süßen Düften.— Ergiesst euch, ihr Düfte meines Herzens, und sucht hinter jenen Bergen die Geliebte meiner Träume! Sie liegt jetzt schon und schläft; zu

ihren Füssen knien Engel, und wenn sie im Schlafe lächelt, so ist es ein Gebet, das die Engel nachbeten; in ihrer Brust liegt der Himmel mit allen seinen Seligkeiten, und wenn sie atmet, so bebt mein Herz in der Ferne; hinter den seidenen Wimpern ihrer Augen ist die Sonne untergegangen, und wenn sie die Augen wieder aufschlägt, so ist es Tag und die Vögel singen und die Herdenglöckchen läuten und die Berge schimmern in ihren smaragdenen Kleidern und ich schnüre den Ranzen und wandere."

The selected passage is, of course, to be recorded by a native speaker on a tape or platter. A warning, however! No recording should be made, even by a native, until the passage has been rehearsed a sufficient number of times to ensure a perfect performance in front of the microphone. A recording made without rehearsal will most certainly contain hesitations, corrections and possibly even false sounds, all of which will detract from the value of the recording as a standard of pronunciation.

With the recording of the native's voice at his constant disposal, the student should proceed to use it as follows. First, he should listen to it enough times to make certain that he has a complete and instantaneous comprehension of the text as to meaning, and besides that he can clearly distinguish each sound and recognize the function of that sound in the word which contains it. Thus, it is not enough to be able to recognize a blurred group of sounds as the word "admiration" or "umhüllende"; each sound of the group must be absolutely distinct. If the recording cannot do this for the student, it is not a good one.

Next, the student should, while playing the recording, read the passage inaudibly, pronouncing "to himself" and following the accent, intonation and rhythm of the speaker. This exercise should be repeated until the student is satisfied that it is as nearly perfect as he can make it. Following this, over a period of several days, the passage should be memorized, the recording being played periodically as an aid to the memory and with a view to fixing the sounds in mind. Finally, when the student is reasonably satisfied that he can make a recording himself in an acceptable fashion, he should do so. This should be done preferably from memory, and the student should compare his

version with the one made by the native speaker, noting any outstanding differences. After further practice of those sounds which he has failed to imitate properly, the student should again record the passage and again compare his results with the recording of the native. When finally he produces a record with which he is satisfied, he should ask the native speaker to criticize his rendition. Further refinement can follow.

By the time that the student has completed the above process, he will have practiced the fundamental sounds of the language so thoroughly that they should be quite natural to him and their production should be almost automatic. His ear should, by then, be trained to recognize sounds which are manifestly incorrect, so he will be in a position to make recordings on his own, having recourse only occasionally to the more refined critical sense of the native.

So far, this discussion has confined itself almost exclusively to the techniques of oral language study. Before concluding these notes, I should like to record some comments upon one of the heaviest handicaps carried by the student who is seeking mastery of a foreign language—embarrassment. There can be no doubt that one of the great stumbling blocks along the road to mastery is the psychological one of fear of making a fool of oneself, and this is particularly true of the adult student. If the student has succeeded in avoiding this bugbear during the course of his study in school, he will most surely be faced with it when he first arrives in the foreign country. Here he finds himself surrounded by a bewildering array of alien sights and sounds. The customs inspectors, the porters, the railroad employees and the innkeepers appear to speak, with discouraging rapidity, a tongue quite unlike the one which, by dint of application and hard work, he has acquired at home. Only occasionally will a familiar word or phrase leap from the welter of unintelligible sounds which, curiously enough, appear to convey thought from one person to another without any appreciable degree of difficulty. In this situation, the student may well be overwhelmed and discouraged by the reflection that all his study has been in vain, and that the confident command of the language which he

thought he possessed is, in fact, no command at all. Accordingly, from the outset the student may well be acting under the handicap of embarrassment. His inability to cope with the situation, to talk like an adult and to handle his own affairs may leave him with the sensation of being a helpless, bewildered and somewhat ridiculous child.

If I thought that it would do any good, I might suggest that, when the student finds himself in these circumstances, he stop and ask himself to what extent the railroad guard, the porter or the taxi driver is familiar with English. The answer would be, in all probability, "not at all." Therefore, there can be no logical reason whatsoever for embarrassment. However, logic is of little help in this situation, so it behooves the student going abroad to make up his mind right at the start that he will probably be in for many embarrassing moments and that his will to master the language is going to undergo severe trials. Even later on, when his command is excellent and his fluency well developed, he will not be immune, but will be subjected from time to time to these tribulations. He must never forget that, until he is thinking, speaking, reading—even dreaming—exclusively in the foreign language, he will be subject to a certain degree of mental strain. To be sure, the strain will be less pronounced in the case of those individuals who are content merely to get their ideas across (and to Tophet with the grammar and pronunciation!) than in the case of the perfectionists who sincerely strive to speak the language like a native. I have dwelt at some length on the physical strain involved; the mental strain is no less intense. Furthermore, if at times the student's mind is diverted by worry or other preoccupations, he must expect an adverse effect on his fluency, since the brain will be carrying on two conflicting processes at the same time. Again, as in all fields of learning, there will be periodic up-surges of progress during which the student will be amazed at his own apparently phenomenal advancement. Unfortunately, these periods are followed by others in which he will have the sensation of serious retrogression. The sense of tremendous sudden accomplishment and that of dismal failure are both, of course, highly exaggerated,

and the student must simply learn to live with these two conflicting moods, realizing that "learning plateaus" do, in fact, exist, and being content to let the mind follow its own absorptive processes. Indeed, language learning may be likened to a climb up a slippery hillside; one takes two or three steps forward, then, hitting a slick spot, one slides back a pace. Granted that a smooth and constant ascent would be pleasanter, I doubt that anyone ever scaled the heights of a foreign language without these setbacks.

If the student will stop to consider the matter, he will readily see why the language in actual use appears to be different from the one which he studied in college. In the first place, the student will have learned, during his courses, only one or two of the several ways in which a certain particular thought may be expressed. This points up the necessity for a large recognition vocabulary. In the second place, natives speaking among themselves will inevitably maintain a more rapid pace than they will with foreigners. Native teachers in American schools naturally speak more slowly and precisely in order that they may be understood by their students, and, as a result, will no doubt have unconsciously developed the habit of speaking relatively slowly at all times. Third, there is a natural tendency on the part of most people to speak in a relaxed manner, so the native, when conversing with those of his own nationality, will tend to slur, to compress two syllables into something approaching one, to let gestures replace words and to suppress certain unessential sounds altogether. "J'saispasmoi," mutters the porter in the Gare du Nord with a shrug of his shoulders and the newcomer is hard put to relate this conglomeration of sounds to the precisely enunciated "Je ne sais pas, moi" of his teacher in college. Next, the conversation of the native speaker, even the educated one, is apt to be heavily interlarded with colloquialisms and slang, much of which he does not recognize as being anything but perfectly normal speech forms which everyone should understand, but which in all probability the student never learned in school. Finally, formidable barriers to understanding are erected by the stress and other phonetic vari-

ants of persons coming from different walks of life and from different regions.

All these, and other factors as well, join forces to confound the student abroad. So, when he runs into these difficulties, let him not begin to vilify the teachers who have failed so miserably in developing him into a fully competent master of the language during his college years. Let him appreciate, rather, that he has passed through the elementary and intermediate stages of his language study and that he is now facing the challenge of the most advanced, the most difficult and the most interesting of all phases. The preliminary work which he has done in the language, while inadequate in itself to mastery, will serve as a sturdy foundation upon which he can now really begin to build. And his struggles with self-consciousness are a necessary part of the régime through which he will finally gain the command which he seeks.

However impossible it may be to completely obviate self-consciousness, there are a few hints which may be given with the assurance that they will stand the student in good stead in helping to develop confidence. Yet, only practice and experience can overcome this handicap to speech, just as practice in public speaking is essential to the development of the trained orator. In fact, speaking a foreign language shares much in common with delivering a public address.

"I couldn't seem to speak the language at all until I'd had the second glass of champagne; then it just flowed along." We have most of us heard this comment, made with the implication that the speaker felt his knowledge of the language to be poor but that, under the influence of the wine, it *appeared* to be good. This is wide of the truth. Quite to the contrary, it indicates that the speaker's knowledge was excellent. It is obvious that his analytical powers cannot possibly have been as effective after the second glass of wine as they were when he was dead sober. The fact is simply that the embarrassment and self-consciousness which handicapped him in speaking have been overcome by the wine, and that the knowledge which he possessed and the fluency which was latent have been allowed full play.

Pauses incident to fumbling for a word or

expression can be very annoying. They can indeed sometimes reduce the speaker to a minor degree of panic and mental numbness. (Remember the time you forgot the name of the guest of honor when delivering the introductory speech at the banquet?) A little trick which is useful in this connection consists in learning a number of the more common exclamatory and introductory phrases and using them freely in conversation so that their employment is automatic. In French, for example, such useful expressions might include "eh, bien," "mais enfin" and "écoutez." Facile use of such expressions accomplishes two things. First, it makes the speaker's handling of the language more natural, less stilted and consequently colloquial. Second, it affords the speaker a means of filling in a brief gap, when necessary, so that he may search for a word which momentarily escapes his memory. For example, some one asks: "D'où venez-vous?" One has just come from the barbershop but there is a time-lag in finding the required word to say so. By starting off with "eh bien" (on which one has no need to ponder) one has the time necessary to locate the missing word and can finish off triumphantly with "du coiffeur."

While pursuing studies abroad, the student will do well to avoid, insofar as possible, association with people of his own nationality. This is not only because he should get away from his mother tongue to the greatest possible extent, but also because a psychological restraint will be placed upon free expression in the foreign language by the presence of his countrymen. The student will be reluctant to throw himself completely into the spirit of the language he is studying. He will be self-conscious about abandoning himself to the proper pronunciation, intonation and, above all, gestures, from fear of being ridiculed. He will hesitate to launch himself into an involved construction lest a mistake bring a smile of smug superiority to the faces of his compatriots, for none can be more critical of the student of a foreign language than a countryman who has a smattering of that language. This is no doubt a manifestation of the same spirit which motivates the immature student who delights in tripping his teacher by a question. Fortunately, it is rare that one

meets this attitude among natives. Errors of grammar generally produce no stir, in fact they will often pass unnoticed, because the native is interested chiefly in what the speaker is saying and not in the excellence of the manner in which he is saying it. Test this for yourself in English. When you are one of a group, focus your attention on how people are expressing themselves rather than on the subject matter. Note the number of grammatical errors, the fumbling for words, the use of inappropriate words and the dangling constructions you will pick up. And, for sheer grammatical chaos, it would be hard to improve on the unrehearsed radio "audience participation" program. Yet, from the point of view of thought transference, the program will have been a complete success. The student will derive much consolation from bearing this in mind. The foreigner is not usually critical of mistakes made by the alien speaker and will do all he can to divine the intended meaning of a word which has been misused or of a sentence which has been badly constructed. Even if he notices mistakes in grammar, he will probably not mention them unless he happens to be one of those incurable pedants to be found in all countries.

Sometimes the confidence of the student will receive a minor setback when, on addressing a native in the foreign language, he is answered in English. This occurs generally in contacts with clerks and waiters in hotels catering to tourists, with salespersons in the large department stores of the major cities and with the numerous small functionaries with whom he must deal in traveling about. "Do I speak so badly, then, that they feel they must talk to me in English?" is the student's natural reaction. In all probability, no. The fact is that most foreigners, many of whom have studied English in school, are keen to perfect their knowledge of a language which has, to a large degree, become the most nearly universal and hence the most useful of the world's tongues. They cannot be blamed for taking advantage of every opportunity to practice it. Besides, they are just as proud of their knowledge of English as the student is of his command of *their* language, so they will, in very human fashion, try to demonstrate their superiority. Let the student

in these circumstances "roll with the punches." When the foreigner does, indeed, have a superior knowledge, the student will be fighting a losing battle and will emerge from the fray worsted if he insists on not speaking English. If the reverse is true, it will not be long before the foreigner will be forced to lapse into his mother tongue. Let us not forget that "language is but the instrument conveying to us things useful to be known."

Need I say that it is the better part of valor to avoid ostentation? As in the case of every form of conceit, one is almost certain to be humbled. There is a time and place for all things—and speaking a foreign language is no exception to the rule.

In conclusion, may I reiterate that the serious student of language must devote far more thought and effort to his studies than does the undergraduate who is content to drift along

with the current. He must ask himself very earnestly the question: "Why do I wish to study a foreign language?" making the matter one of direct concern to himself and laying to one side all the pious platitudes on the value of language study. Once having established his goals, he can, through his own efforts and with the sympathetic help of his teacher, significantly accelerate his progress by supplementary work outside the classroom. Some suggestions as to the "how" have been offered in these pages, not with the expectation that the exercises will be used exactly as given, but rather in the hope that they will suggest drills devised to meet the student's particular needs. And with practice will come true oral skill.

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NOTICE

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Portuguese Literature in Recent Years (1951-1953)

1. CURRENT EVENTS affected Portuguese literature less than usual. However, the Catholic Church prominently figured in the two important commemorations, which marked the the first millenary of the town of Guimarães, founded by Countess Mumadona in 553, and the four hundredth anniversary of the death of Saint Francis Xavier, the great Jesuit missionary to the Far East, on the isle of Sanchoan off the China coast. The pilgrimage to Xavier's tomb in 1952, at Goa, India, focussed distracted world attention for a while on Portuguese India and the resolve of the clergy and nation to hold on to this oldest center of European influence in Asia.

The Portuguese state systematically pursued a cultural policy designed to strengthen the crumbling bastion of the humanities within Portugal and to rekindle interest in Portuguese studies abroad. It inaugurated new university buildings in Coimbra (1951) and undertook the construction of a university city in Lisbon. It established many new chairs of Portuguese language and culture in other countries, South Africa and Uruguay among them. In connection with the twenty-fifth anniversary of Prime Minister Oliveira Salazar's accession to power, it promoted the writing of a book by Christine Garnier, a French journalist, to undo the picture of Salazar as a hermit (*Vacances avec Salazar*, 1952).

But the past three years were more deeply marked by deaths of writers and scholars, which thinned the liberal pre-World War I generations. Measured by public testimonials, the passing of the poet Teixeira de Pascoaes in December, 1952, was the greatest blow. In contrast, the novelist Antero de Figueiredo's death was hardly noticed; he had outlived his fame as a romancer of historical themes, such as Inês de Castro's tragedy. Portuguese historians were left without the company of Duarte Leite (1951), Joaquim Bensaúde (1951), José

Hipólito Raposo (1953) and the old master Queirós Veloso (1952). Abroad, Portuguese studies again sustained irreparable losses in the deaths of Edgar Prestage, the Catholic English historian (1951), of Georges Le Gentil (1953), the founder of the chairs of Portuguese and Brazilian studies at the Sorbonne, of Henry Thomas (1953), and of the linguist William J. Entwistle (1952).

2. INTERCULTURAL RELATIONS grew steadily, favored by the maintenance of peace in Europe and the Americas. Here, too, the Catholic Church helped to familiarize many with Portugal through its large scale pilgrimages to the shrine of Fátima, particularly during the Holy Year of 1951. Catholic intellectuals gathered for a Fátima Congress then.

Relations with Brazil multiplied when in 1952 a Portuguese "cultural mission" was sent to Brazil, on the occasion of the maiden voyage of the S.S. *Vera Cruz*. Independently, Aquilino Ribeiro, the master of Portuguese prose, traveled in Brazil (*Aquilino Ribeiro no Brasil*, 1952). Intellectuals of both nations paid homage to João de Barros, the contemporary poet and journalist, for promoting their rapprochement throughout his life (*Homenagem a João de Barros*, ed. A. Portela, 1952). In 1953, Olegário Marianna, a poet, became Brazilian ambassador in Lisbon and pushed new cultural agreements. Gilberto Freyre, the sociologist, accepted an official invitation to visit Portugal and her Empire in 1951 and, as a result, wrote the refreshing essay *Aventura e rotina* (1953). A host of other Brazilian historians, sociologists, critics, novelists and journalists paid visits to Portugal, among them Ribeiro Couto, who dedicated a volume of poems to the land of his forebears (*Entre mar e rio*, 1952), and Álvaro Lins, who in 1952 inaugurated a course on Brazilian literature at the University of Coimbra.

Two Portuguese writers of prestige were welcomed home from Brazil, Fidelino de Figueiredo in 1951, seriously ailing, for good and Jaime Cortesão in 1952, for a short visit ("Número de homenagem a Jaime Cortesão," *Seara Nova*, Dec., 1952).

Through her poets Portugal established friendly ties with Spain. A congress of poets in Salamanca was reported on by Alberto de Serpa in *Vê se vês terras de Espanha* (1952) and *Poetas... Poetas...* (1952). Miguel Torga expressed his admiration for Unamuno, Lorca and other glories of Spain in *Alguns poemas ibéricos* (1952). Unamuno's intimate friendships with Pascoaes, Laranjeira and other Portuguese writers were recalled, e.g. in M. de Ferdinand's *Unamuno y Portugal* (1951). As regionalism was given a slightly freer reign in Spain, Galician ties with Portuguese culture were reaffirmed through writings such as Varela Jácóme's *Historia de la literatura gallega* (1951). In England and the United States, Portuguese history engaged many pens (cf. section 9). Alain Villiers wrote the saga of the Portuguese cod fleet, *The Quest of the Schooner Argus* (1951) and won a Portuguese prize for it. While cultural attaché in Lisbon, Leroy Benoit promoted good relations through lectures, scholarships and the establishment of a North American Institute in Coimbra that requires further implementation. In 1952 the editor of *Books Abroad* enlisted the aid of Portuguese critics on the spot for a survey of the last twenty-five years of Portuguese literature; the survey appeared in Spring, 1954 (vol. XXVIII, no. 1). Several Portuguese came to the United States and afterwards shared their more or less critical impressions with their countrymen. Thus the anthropologist Mendes Correia wrote *Impressões de duas viagens* (1951) and the educator Marques de Carvalho *Impressões da América* (1952). But the most thorough job was done by a seasoned writer, the novelist Joaquim Paço d'Arcos, in his *Floresta de cimento* (1953).

3. PERIODICALS experienced ups and downs, as two new reviews met a sudden, undeserved death after a short and brilliant career. They were *Árvore* (1951-1953), which presented modern Portuguese and foreign poetry tastefully, and the informative monthly *Ler* (1952-53), a non-partisan literary journal. The Oporto

review *Prometeu* ceased publication for lack of public support.

But two other reviews could proudly look back on a long record of continuity; the Catholic *Brotéria* of Lisbon became fifty years old in 1952, and the liberal *Vértice* of Coimbra celebrated ten years of publication in 1951. The formula of a superficial but diversified illustrated monthly caught on with *O Mundo Ilustrado* (1952-). Journalists in Oporto started their *Gazeta Literária* (1952). During the same year *Lusitânia*, a slick paper magazine, made its appearance, and poets banded together to issue *Cadernos de Poesia* and the surrealistic *Contraponto* and *Tricórnio*, succeeding *Bicórnio* (also 1952) and *Unicórnio* (1951). *Távola Redonda* revived after a lapse. In the absence of a literary journal literary supplements to daily newspapers multiplied and improved, the best of them being those of *O Comérico do Porto* (Oporto) and the *Diário Popular* (Lisbon).

Increasing colonial activity was reflected in the appearance of numerous overseas magazines in the African territories and even small Macau. In Lisbon the first review of Negro poetry was started (*Poesia Negra de Expressão Portuguesa*, Caderno I, 1953).

The French Institute in Lisbon added to its *Bulletin d'Études Portugaises* and *Bulletin de l'Histoire du Théâtre Portugais* a *Bulletin d'Études Historiques* in 1953. In London, *Atlante* (1953-) replaced *Vida Hispánica* under Henry Livermore's direction.

4. POETRY was published abundantly. Cynics explained that this was either due to a desire to escape from action into contemplation, or to the lesser printing costs of slender booklets of poetry. It is a fact that although much good poetry had a chance to appear in print, the poets were or felt out of touch with the public. They monologued, or as Afonso Lopes Vieira once remarked: "Coitados dos poetas que são cá sempre os grandes fala-sós."

Miguel Torga continued in his *Didrio* (vol. V, 1951; vol. VI, 1953) to reflect in prose and verse on world figures, Portuguese affairs, and the parade of the seasons from his nook in Coimbra. He revised the *Odes* (1951) and saw selections from his poetry translated into Spanish by Pilar Vázquez Cuesta (1953). Among Torga's contemporaries of the *Presença* genera-

tion, José Régio began to collect his *Obra poética* in seven volumes, two of which have appeared so far, *Poemas de Deus e do Diabo* (1951) and *Biografia* (1952), illustrated by his gifted brother Júlio. Another companion, Vitorino Nemésio, wove folk elements into *Festa redonda* (late 1950) and produced a major work in the diary-like *Nem toda a noite a vida* (1952), which contained sections on Spain, Brazil and his native Azores. Representing an earlier generation, of the *Renascença Portuguesa*, Teixeira de Pascoaes was paid a rousing public tribute by the students of Coimbra in 1951, one year before he died. His last poems were printed posthumously (*Últimos versos*, 1953), as part of the collection *Cancioneiro Geral*, successor to the *Novo Cancioneiro* of ten years previously, where Pascoaes joined hands with very young poets, such as his admirer Eugénio de Andrade (*As palavras interditas*, 1951).

Whereas Pascoaes wrote constantly to his last breath, other elder poets kept silent for years before facing again a public that had half forgotten them. This was true of José Bruges, who shortly before his death (1952) and after a silence of over twenty years, published the polished and weary verse of *Memorial* (late 1950):

Descrença? Nem tanto.
Nem esperança, nem isso.
Um tom outoniço
De lasso quebranto . . .
A vida sem viço.

It was true of the old humanist rebel Afonso Duarte, whom the contradictions of the postwar era aroused to write the apocalyptic *Canto de Babilónia* (1952). It applied to Cabral do Nascimento's musical *Digressão* (1953), his first volume of poetry in eight years, to Fernanda de Castro (*Extlio*, 1952) and Domingos Monteiro, whose *Evasão* (1953) followed years of prose writing.

Surrealist experiments were carried on by Mário Cesariny de Vasconcelos. In an environment hostile to innovation, he slowly gained recognition with *Discurso sobre a reabilitação do real cotidiano* (1952) and *Louvor e simplificação de Álvaro de Campos* (1953), which took up the ironic vision of the weekaday Lisbon of Cesário Verde and Fernando Pessoa. António Plácido de Abreu, an aviator who died young,

wrote *Poemas* which were collected in 1953. Sincerity and craftsmanship characterized the young poets of note in the *Távola Redonda* group in Lisbon, such as the promising Sebastião da Gama, who died in 1952. David Mourão-Ferreira, the leading spirit in the group, won the Delfim Guimarães Poetry Prize for 1953 with *Tempestades de verão*. Natércia Freire appealed to many with the ecstatic poems of love and death in *Anel de sete pedras* (1952), distinguished with the national Antero de Quental Prize. António Quadros put metaphysics into verse in *Viagem desconhecida* (1952). Suggestions of faraway China colored the lyrics of the neo-Romantic Álvaro Leitão (*Passagem*, 1950, and *Se até o fumo sobe*, 1951); the sea echoed in the verse of poets from the Atlantic islands, e.g. in Pedro da Silveira's *A ilha e o mundo* (1953).

The interest in Fernando Pessoa was intensified by J. G. Simões' recent biography, its critics, and Jacinto do Prado Coelho's demonstration of the unifying force behind the splits in the poet's personality (*Diversidade e unidade de Fernando Pessoa*, 1951). More and more of Pessoa's works were edited, among them the first volume of *Poemas dramáticos* (1952) and *Poemas ocultistas* (1952). His friend Mário de Sá-Carneiro's *Poesias* were also reedited (1953).

The Romantic, Parnassian and Symbolist poets of the past century were gathering dust, but its philosophical poetry was in favor. Thus Antero de Quental's sonnets (1951) and António Nobre's *Canção da felicidade* (1952) reappeared.

Costa Pimpão edited Camões' *Rimas* (1953), while Camões' *Lusiads* became a "Penguin Classic" in William C. Atkinson's simplified English prose. An important event was the second, improved edition of Hernâni Cidade's masterly analysis of Camões' lyric and epic works (*Luis de Camões*, 2 vols., 1952 & 1953). In Italy, Silvio Pellegrini prepared a handy anthology of the lyrics (*Liriche di Luis de Camões*, 1951). An essay on Camões, first published in 1910, will be found in Ezra Pound's *The Spirit of Romance*, revised edition, 1952.

Pierre Le Gentil completed his work on the *cancioneiros*, *La poésie lyrique espagnole et portugaise à la fin du moyen âge*, vol. II, *Les formes* (1952). The third of the eight volumes

comprising the Machados' edition of the *Cancioneiro da Biblioteca Nacional* was printed in 1953. R. Menéndez Pidal included Portuguese ballads in his *Romancero hispánico, Teorta e historia* (2 vols., 1953).

5. PROSE FICTION began to be presented in the pocket size through collections such as *Miniatuра* and *Livros das Três Abelhas*. They betrayed their inspiration by relying chiefly on contemporary British and American authors. Furthermore they included José Cardoso Pires' imaginative *Histórias de amor* (1952), criticized as excessively American, and Manuel da Fonseca's Alentejan tales of *O fogo e as cinzas* (1953). But Tomás de Figueiredo's memories of a middle-aged man, *Uma noite na toca do lobo* (1952), were praised for a suggestive technique recalling Hemingway and Faulkner.

Mystery fiction also spread; most of its authors hid under foreign sounding pen names to assure themselves of success.

The trends in recent fiction were discussed by Tomaz Ribas in *Revista de Literatura* (Madrid), no. 1, 1952, and with greater detail and scepticism by G. Le Gentil in *Bulletin Hispanique*, vol. LIV, no. 1, 1952.

Some of the successful novelists derive from the "New Realism," which had its start in 1928, with Ferreira de Castro's *Emigrantes*, but repudiate its initial reportage technique in favor of more careful writing. This is the case of Ferreira de Castro himself, whose *A curva da estrada* (1950) was translated into French in 1953. It can be said of Guedes de Amorim and Alves Redol, both of whom described the political and social tensions among the vintners in the Douro Valley early in the century, the former in *Casa de Judas* (1953), the latter in his trilogy *Port-Wine* (1949, 1951, 1953). It applies to Carlos de Oliveira, who in *Uma abelha na chuva* (1953) revives Camilo's times. It is true of Fernando Namora, whose star rose quickly when his new version of *Minas de San Francisco* (1952), a novel about the uranium bubble in Portugal, won the Ricardo Malheiros Prize for 1953. Namora is becoming known abroad in translation. Observation of "real cases" inspired Domingos Monteiro to document *Contos do dia e da noite* (1952) and Faure da Rosa to write the novel *Retrato de família* (1952). The

decay of the Almada tanneries was traced by Romeu Correia in *Gandaia* (1952).

Being more sentimental than the old Realism, the newer tendency attracted women writers to the novel. Maria Archer uses this form to criticize the degrading position of middle class women (*O mal não está em nós*, 1951; *Bato às portas da vida*, 1951; *Nada lhe será perdoado*, 1952).

Another woman, Maria da Graça Azambuja, won the Ricardo Malheiros Prize for 1952 with a colonial novel, the sad story of a bride who followed her husband to Africa (*A primeira viagem*, 1952). The Belgian Congo figured in Alexander Cabral's *Terra quente* (1953), Moçambique in Rodrigues Júnior's *O branco da Motase* (1952).

The genre of the grotesque tale, little cultivated in Portugal, attracted Patrícia Joyce in part of *A maior distância* (1952) and Santana Quintinha (*Lua negra*, 1953). Pessimistic lyricism pervaded Bessa Luís' *Contos impopulares* (I-V, 1951-1953) and Ilse Losa's refugee story of *Rio sem ponte* (1952). Encounters abroad gave an exotic air to Urbano Tavares Rodrigues' tales (*A porta dos limites*, 1952) and Joaquim Paço d'Arcos' satire in *O navio fantasma e outras novelas* (1952).

The regional tale seemed to lose ground, although Miguel Torga increased his *Novos contos da montanha* of Tras-os-Montes in the third edition (1952) and António Vicente Campinas exploited the unexplored, colorful material of Algarve naturalistically in *Fronteiriços* (1952) and *Travessia* (1953). Aquilino Ribeiro continues to write assiduously. His translation of Cervantes' *Don Quijote*, begun in 1953, is awaited eagerly.

A major event of the triennium, at least for readers of English, was a new (inadequate) translation of Eça de Queiroz' *Cousin Bazilio* into English by the poet Roy Campbell (1953). It should augur awareness of Portugal's finest satirist in England and the United States.

6. THE THEATRE continued on its downward course, struggling vainly against sport events and motion pictures. In *O teatro moderno* (1951), Armando Martins placed the responsibility for the weakness of the stage on the weakness of social life in Portugal. Yet the attendance drawn by the state-supported *Teatro do Povo* and the *Teatro dos Estudantes da Univer-*

sidade de Coimbra demonstrate the latent mass appeal of the legitimate stage. The student group performed also in Brazil in 1951, in Germany, Spain, and Italy in 1952, and in Africa in 1953, enlarging its Gil Vicente repertoire.

Experimental drama, nearly extinct in Lisbon, came to life in the North, where the *Centro de Cultura Teatral* of Oporto, under António Pedro's direction, provided a stage for Egito Gonçalves' *A Nau Catrina* and Correia Alves' naturalistic drama *Naufragos* (1953). Box office policy deprived living Portuguese dramatists of other than amateurs' performances. Only J. Gaspar Simões succeeded in having one, but only one of his dramas staged (*Vestido de noiva*, 1952). José Régio had to go begging abroad with his mystery play *Jacob e o anjo*, performed 1953 in Paris, and so did Luís Francisco Rebelo with *O Dia seguinte*, which was staged in France (1952) and Spain (1953). But no stage accepted Jorge de Sena's verse tragedy *O indesejado. António, rei* (1951). Ramada Curto began to collect his light plays, beginning with *O estigma* (1953).

Theatrical traditions were upheld by commemorating the 450th anniversary of Gil Vicente's first playlet, the *Monólogo do vaqueiro* (1952), the 50th anniversary of Júlio Dantas' lyric interlude *A ceia dos cardais* (1952), and the João da Câmara centenary, which was celebrated with new performances of Câmara's comedy *Meia noite* (1953).

Gil Vicente and other playwrights of the XVIth century were reedited. Joaquim de Oliveira published his ideas on the staging of Vicente's *Auto da alma* (1952) and *Visitação* (1953). I. S. Révah prepared the first critical edition of Vicente's first *Auto das barcas* (1951). Jorge Ferreira de Vasconcelos' *Comédia Eufrosina*, the Portuguese "Celestina," was admirably edited by Eugenio Asensio (1951). Andrée Crabbé Rocha made a new edition of Baltasar Dias' *Auto de Santo Aleixo* (1952). António Manuel Couto Viana attempted to revive the morality plays in *Auto das tres costureiras* (1952) and *Auto do bom pastor* (1953).

7. RELIGIOUS WORKS centered not on Fátima, in spite of the big congress of 1951 and motion pictures in Spanish (1951) and English (1952), but rather on Saint Francis Xavier.

Félix Zubillaga edited his *Cartas y escritos* (1953); James Broderick wrote the Saint's life in 1952, and in the same year A. J. da Costa Pimpão directed a facsimile edition of João de Lucena's *História da vida do padre Francisco de Xavier*.

The homage volume for Saint John of God appeared belatedly in 1951, edited by Costa Brochado. Many useful works on church history were published. Thus, António Brásio began to edit the documents of the African missions (vols. I and II, 1952 & 1953), and António da Silva Rego continued to edit those of the missions in India (vols. V-IX, 1951-53). Basílio Röwer published a history of the Franciscan order in Brazil (1951).

Mário Martins, S. J., worked untiringly to uncover religious writings of the Middle Ages. His most important works were *O ciclo franciscano na nossa espiritualidade medieval* (1951) and his edition of André Dias' precious *Laudes e cantigas espirituais* of the XVth century (1951). Claude W. Barlow prepared the first critical edition of the Braga Bishop Martim de Braga's *Opera omnia*, the fruit of twenty years of research (1950).

Religious classics in the Portuguese language were made available through new editions of Tomé de Jesus' *Trabalhos de Jesus* (1951), Simão de Vasconcelos' *Vida do venerável padre José de Anchieta* (1953) and new volumes of António Vieira's *Obras escolhidas*, in care of Hernâni Cidade and António Sérgio (*Clássicos Sá da Costa*. Vols. I-IX, 1951-53). A comparative style study of Vieira's and Boussuet's sermons was successfully carried out by Mary C. Gotaas (*Boussuet and Vieira*, 1953).

8. THE ESSAY was dominated by the battle between the neo-Positivists and their Catholic attackers, the neo-Thomists. One objective were the last positivist bulwarks in the state universities.

Two new philosophical reviews served as vehicles of the debate: the *Revista Filosófica* (Coimbra, 1951-), directed by Joaquim de Carvalho—not to be confused with the older, Catholic *Revista Portuguesa de Filosofia* of Braga, and *Acto*, started likewise in 1951 as a militantly anti-positivist organ by António Quadros and Orlando Vitorino. Scientific rationalism was reaffirmed in Mário Soares' *As*

ideias políticas e sociais de Teófilo Braga (1951) and new editions of two XVIIIth century works, Ribeiro Sanches' *Cartas sobre a educação da mocidade* (1952) and A. Salgado Júnior's thorough edition of Luís António Verney's *Verdadeiro método de estudar* (5 vols., 1949-1952). On the Catholic side, Jacinto do Prado Coelho studied the Jansenist ideas of Matias Aires, whose *Reflexões sobre a vaidade dos homens* were newly edited by Alceu Amoroso Lima in Brazil (1952). Álvaro Ribeiro pleaded for a national Catholic philosophy in his anti-positivist history of *Os positivistas* (1951) and his *Apologia e filosofia, Um livro contra a crítica* (1953). Catholic thinkers celebrated the 675th anniversary of Pedro Julião, better known as Petrus Hispanus, the Portuguese Pope of the XIIIth century whose scholastic, works are being reedited by Manuel Alonso in Spain (*Obras filosóficas*, vol. III, 1952). The rationalists enjoyed celebrating the early sceptic Francisco Sanches' four hundredth birthday (July, 1951), which provided an occasion for renewing the ties of Franco-Portuguese friendship.

Rationalist ranks were split by polemics, when António Sérgio defended idealism against José António Saraiva in seven *Cartas de problemática* (1952-1953).

The problem of the relationship between life, literature, and art was the main object of the finest essays of these years in a new, enlarged edition of *Um colecionador de angústias* (1953), Fidelino de Figueiredo's autobiography of a liberal humanist.

A witty essayist of the past, the Cavaleiro de Oliveira, was studied by A. Gonçalves Rodrigues (*O protestante português*, 1951). Egas Moniz wrote essays on writers and artists of the recent past in *Conferências médicas e literárias*, vols. V and VI, 1952 & 1953. A. J. da Costa Pimpão did the same in *Gente grada*, 1952.

9. REFERENCE WORKS were headed by new volumes of the *Grande Encyclopédia Portuguesa e Brasileira*. The twenty-sixth (*D. Manuel Bento Rodrigues—Sancheite*) saw the light in 1953. The encyclopaedia offers a wealth of information on Portuguese culture including biography, bibliography and philology. In spite of its name its present edition excludes Brazilian matters.

Two English scholars, the late W. J. Entwistle and H. V. Livermore organized a handbook in English, *Portugal and Brazil, An Introduction* (1953), containing some excellent monographs on the geography, history, art, language and literature of both countries. Studies of the whole field were outlined in the *Proceedings of the International Colloquium in Luso-Brazilian Studies* (1953).

Recent guide books for travelers in Spain and Portugal were devastatingly surveyed by Livermore in *Atlante*, vol. II (1954), no. 1. Among them one might save *Portugal, Madère, Açores* (1953) in the *Guides Bleus* series, J. dos Santos' *Le Portugal* (1952) in the *Escales du Monde* collection, and F. P. Marjay's album *Portugal* (1953). In English, there is a new, unpretentious *Pocket Guide to Spain and Portugal*, issued by the U. S. Dept. of Defense (1953).

A physical geography of Portugal is included in vol. I of Manuel Terán's *Geografía de España y Portugal* (1952). Ferreira de Castro condensed the description of his travels through Africa, Asia Minor and Europe in *Terras de sonho* (1952). Old Portuguese travelers were reedited by Serafim Leite (*As primeiras cartas dos Jesuítas do Brasil*, 1951), and Charles R. Boxer (*South China in the Sixteenth Century* . . . 1953). A fine new edition of Fernão Mendes Pinto's classic *Peregrinação* was begun by Adolfo Casais Monteiro (1952). Maurice Collis condensed and commented on the fabulous Pinto in *The Grand Peregrination* (1951).

Outstanding books on art were Diogo de Macedo's monograph on the painter Columbano Bordalo Pinheiro, who painted vigorous portraits of Antero de Quental, Eça, and other writers (1952), Luís Reis Santos' luxurious *Obras primas da pintura flamenga dos séculos XV e XVI em Portugal* (1953), a new edition of Reinaldo dos Santos, *L'Art portugais* (1953), and the same expert's *O estilo manuelino* (1952). Ancient Portuguese music was studied by Solange Corbin in her *Essai sur la musique religieuse portugaise au moyen âge* (1952). The composer Fernando Lopes Graça wrote a conscientious manual on *A canção popular portuguesa*, with much fresh material (1953). A booklet on *Danças regionais* (1952) was issued by the *Mocidade Portuguesa Femenina*.

Portuguese historiography was as abundant

as ever, so that only a few important works can be mentioned. Among them belong *The Christian Century in Japan, 1549-1650* (1951) and *Salvador Correia de Sá and the Struggle for Brazil and Angola 1602-1636* (1952) by Charles R. Boxer, who has become the leading authority on Portuguese colonial history. Charles E. Nowell's *History of Portugal* (1952) was the first such work to be written by a North American. Serafim Leite anticipated the fourth centenary of São Paulo with *Nóbrega e a fundação de São Paulo* (1953). Luís de Matos contributed to the knowledge of Portuguese humanism with *Les Portugais en France au XVI^e siècle*, and its Catholic nature was studied by Marcel Bataillon in *Études sur le Portugal au temps de l'humanisme* (1952). Charles M. Parr wrote a worth-while life of Magellan (*So Noble a Captain*, 1953) and K. M. Panikkar made us look through Asian eyes at *Asia and Western Dominance, A Survey of the Vasco da Gama Epoch of Asian History* (1953). A good popular work on the best Portuguese historian, with an anthology, was published by António José Saraiva (*Fernão Lopes*, 1952).

In the realm of bibliography, Doris V. Welsh compiled the *Catalog of the William B. Greenlee Collection* (1953), which revealed some of the riches of this new collection in the Newberry Library of Chicago. Giacinto Manuppella (1951) compiled a bibliography of Portuguese philological studies from 1930 to 1949, and Manuel de Paiva Boléo prepared one for the entire field of Romance philology since 1939 (1951 and 1952).

Philology was enriched on the Brazilian side mostly, by Brown and Shane's *Brazilian Portuguese Idiom List* (1951), Serafim Silva Neto's *História da língua portuguesa*, begun in 1952, and his *Manual de filologia portuguesa* of 1952. Several dictionaries will prove useful, such as Francisco Ferreira dos Santos' *Dicionário analógico* (1950), the ninth edition of Lima and Barroso's *Pequeno dicionário brasileiro da língua portuguesa*, revised by Aurélio Buarque de Hollanda (1951) and *Nomes próprios*, the second volume of Antenor Nascentes' *Dicionário etimológico* (1952). The new edition of Moraes' *Grande dicionário da língua portuguesa* reached the letter *I* in 1953.

Three general histories of Portuguese litera-

ture appeared. They were Feliciano Ramos' *História da literatura portuguesa* (1950), the second, enlarged edition of Georges Le Gentil's handbook of proven value, the *Littérature portugaise* (1951), and Giuseppe Carlos Rossi's *Storia della letteratura portoghese* (1953), the first to be written in Italy. Portuguese literature figured prominently in Guillermo Díaz Plaja, ed., *Historia general de las literaturas hispánicas*, vol. III, *Renacimiento y barroco* (1953). Folk literature was treated by Luís da Câmara Cascudo when he described the *Literatura oral* of Brazil (1952) and by C. M. Batchelor in the delightful book *Stories and Storytellers of Brazil* (1953). A Belgian, Suzanne Cornil, analysed two hundred texts for her thesis on the theme of *Inês de Castro* (1952).

Finally, a second edition of Bell's handsome *Oxford Book of Portuguese Verse* was increased by B. Vidigal to include the XXth century poets Pessoa, Carlos Queirós, Torga and Régio. Also added to this little hall of fame were Nobre, Verde, Gomes Leal and Camilo Pessanha (1952).

10. CONCLUSIONS. Good craftsmanship prevailed in poetry and fiction. The drama lay low. India loomed large for political and religious reasons, but more promising for the future were the closer individual bonds between Portuguese and Brazilian writers, aside from the cultural pact concluded in 1953 between the two countries, and the awakening of a Luso-African consciousness in literature.

The English speaking countries were fortunate to acquire new interpretations of Portuguese civilization through Atkinson's translation of the *Lusiads*, Nowell's and Boxer's histories, Entwistle and Livermore's *Introduction*, and the new *Oxford Book of Portuguese Verse*. The duty of translating the best contemporary writing of Portugal into English remains to be fulfilled, however.

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Note. For those who desire the detailed bibliographical information which a short article cannot contain, a descriptive and selective bibliography has been prepared, which contains the works discussed above and many others besides. It will be mailed at the cost price of twenty-five cents. Requests should be addressed to G. Moser, Dept. of Romance Languages, Pennsylvania State University, State College, Penna.

Why Aren't Foreign Languages in the Core Curriculum?

THE CORE curriculum is an attempt to provide worthwhile educational experiences for our XG (Experimental General) students, for slow learners, and possibly for bright students. After several halting starts, it has begun to take shape, and is now being used in a number of high schools in New York City with varying degrees of success. The very presence of the core is evidence that a need exists for some kind of "modified" program for a significant number of our students. The questions that arise are quite simple. Why are modern foreign languages not included in the core? What is in the core? Are languages so rigid that the study of languages can not be modified to give a large portion of our high school students language experience? How can language study be modified to merit inclusion in the core program?

WHAT IS IN THE CORE NOW?

The "core" has been used to mean different things in experiments in various cities of the United States. As it is used in the XG program, it has two major characteristics. First, it means that one teacher meets with a class for two or more periods, and acts as a guidance counselor. Secondly, teacher and class cooperatively select for study problems that cut across traditional subject-matter classifications.

The core organization in the ninth year generally includes such groupings as English-social studies and general science-mathematics. In the tenth year, biology replaces general science, and prevocational subjects such as commercial studies, home economics, home nursing, industrial arts, art, or music are included.

The core hopes by its organization to achieve more effectively certain desirable objectives.¹

"1. To learn pupils' backgrounds, abilities, interests and problems and to win pupils' confidence.

"2. To help pupils understand their own abilities,

strengths and weaknesses, face their own problems, make realistic plans, and accept responsibility for their own actions.

"3. To help pupils to work together, and understand and get along with others.

"4. To look for and act upon opportunities to help pupils develop standards for judgment and standards of ethical conduct.

"5. To develop useful skills. (Teachers aim to improve pupils' ability to read and develop their desire to read both for information and for pleasure; to help them learn to use newspapers, magazines, pamphlets, textbooks, reference books, other books, radio, motion pictures and television; and to improve their ability to work with maps, graphs, charts, models, pictures and cartoons.)

"6. To improve pupils' ability to listen and to communicate orally and in writing.

"7. To help pupils integrate the experiences they are having elsewhere in the school and outside the school with what they are learning in the core.

"8. To teach as much as possible of the subject matter commonly taught in the subjects that are combined in the core."

The core program starts with pupil interests and develops the learning of the students through direct experience. Methods and devices used in the core are geared to the level and abilities of the students. Other aspects of the work include orientation, getting along with others, using the resources of New York City, consumer education, and current affairs.

ARE THE OBJECTIVES AND METHODS OF THE CORE DIFFERENT FROM THOSE OF MODERN LANGUAGE INSTRUCTION?

The methods and objectives of our modern language program do not at present coincide

¹ Reprinted from "Suggestions to Teachers of Experimental Core Classes," *Curriculum Bulletin*—Board of Education, N.Y.C. 1950-51 Series, Number 2, by permission of the Board of Education of the City of New York.

with those of the core. However, there is a change in the offing. In the very near future, the change may make them almost identical.

We, the language teachers, differ today about our aim in teaching modern languages. Some say it should be to "read with enjoyment" in the foreign language. Others say it should be the four-fold aim—reading, writing, speaking, understanding. Still others say it should be primarily "communication" in the foreign tongue. And finally, another group has a different plan which I shall discuss in greater detail below—the sociological approach.

There have been attempts to "modify" our language teaching so as to make provision for our "non-linguistically-minded students."² Some have been haphazard, some carefully planned. Yet most of them have been quite unsuccessful, and for very good reason. As long as the aim remained to teach reading, writing, speaking, and understanding, all that could be done was to reduce the number of verbs taught, reduce the number of pages read, increase the number of songs to be sung, and simplify grammatical concepts and drill. But the factors which made language difficult for slow students were still present, and the resistance to learning that the pupils put up was so great, that the experiments had to be abandoned, even renounced.

The inflexibility of the instructional program and the course of study in languages made it difficult to visualize how languages could possibly fit into a core curriculum.

And yet, surprisingly, there is a way. A way exists which would not only invite language instruction into the core, but might conceivably make languages the very basis of the core curriculum. Let me explain by going very briefly into one aspect of the history of language teaching.

Up until 1900, the modern languages imitated the Latin and Greek grammar-translation methodology. Then, beginning with the Report of the Committee of Twelve,³ changes began to take place. New methods, new devices, new procedures were introduced. Experimentation took hold. Scientific methods and controlled experiments were carried out.

The results, culminating in the Coleman Report in 1927 led to a complete change in aims

and purposes.⁴ The aim became "to read with enjoyment in the foreign language."⁵ The methodology became psychological. Multiple sense appeal was used. Reading texts were simplified and edited for language students. The psychological age was here.

After several years, doubts began to assail some of us. Why was this new methodology not successful? Where had it fallen down? Why didn't our students read with enjoyment?

Some of the answers are simple, some more complex.

1. The reading method was never really given a chance.

2. Students seldom read even in English. How could they be made to read in a foreign language, when no reading material was available? Most public libraries have 5,000 to 10,000 books of which perhaps 50 are in any one foreign language, and these 50 are too difficult.

3. Just about the time the reading aim was agreed upon, the movies began to talk, thus reducing even further the need and desire to read. Today, with television in so many homes, the problem is even greater.

4. The development of coast-to-coast radio, foreign broadcasting, spot news announcements, and airplane travel reduced even further any desire on the students' part to read.

5. The time allotted for teaching the reading program was ridiculously inadequate.

6. The general student body seemed to be getting constantly poorer in academic attainment.

The shrinking of the world and the development of such rapid communication did, however, bring about a change in our thinking which may be of benefit to all our students. Let us call it a "sociological approach."

The aim of this new plan is to teach the civilization and culture of the country whose language is being studied. By using content that is worthy of study, by using informational material that has meaning for our students, and by

² Report of the Committee on Modern Languages in a Changing Educational World," *High Points*, 1935.

³ Report of the Committee of Twelve of the Modern Language Association of America. Boston: D. C. Heath, 1900.

⁴ *The Teaching of Modern Foreign Languages in the United States*. 18 volumes. New York: Macmillan, 1929.

⁵ *Syllabus of Minima in Modern Foreign Languages*, Board of Education, N.Y.C. 1931.

using it in language that is full of cognates, simple words, and English, much more of the language can be taught. Students can be made to understand and appreciate their own country and the foreign country. Better citizenship in the community and in the world can result. Better use of leisure time and better appreciation of others' ways of life can be brought about.

This sociological method has been tried and been found very successful in a number of school systems in our country. Because it is realistic, practical, and defensible, I believe it can be used effectively in our own city.

HOW CAN FOREIGN LANGUAGES BE PUT INTO THE CORE?

Kaulfers⁶ calls it "Consumer Education in Language." We, in New York City, have the "Auxiliary Syllabus in Modern Foreign Languages."⁷ Others, elsewhere, have called it by various names. Let us limit ourselves to Kaulfers' ideas, only as a basis for planning.

By using three simple questions, we can plan an entire program.⁸

1. Why do people speak, write, read, and spell as they do?
2. How does language affect people?
3. What can be done to make language a more reliable servant and a less deceptive master of our thoughts, feelings, and actions?

As we analyze each of these questions, we find that the ramifications are almost limitless.

I. Why do we write, spell, or speak as we do?

- A. Why do we write as we do?

1. How did alphabets originate?

2. Why are some alphabets different from others?

3. How have writing, printing, and stenography made communication more efficient?

- B. Why do we spell as we do?

1. Why is the same sound often spelled in different ways in English?

2. Some languages are highly phonetic, others not. What effect does this have on students' learning? On foreigners' learning? On costs of printing?

- C. Why do we speak as we do?

1. Why do we speak differently from the French, Germans, Spanish, or Italians?

3. Why do we say, "I am hungry" while the French say, "I have hunger"?

3. Why do we say "a round table" while the French, Spanish, and Italians say "a table round"?

4. Why do we say "put the cart before the horse" while the French say "put the plow before the oxen"?

II. How Does Language Affect People in Daily Life?

A. How is progress in science and invention dependent on language?

B. How does lack of ability in language create social problems?

C. How does language in advertising affect people? in diplomacy? in law? in everyday conversation?

D. How can people often be hypnotized through language to live or die for reasons that they do not understand and cannot explain?

III. How Can We Make Language a More Reliable Servant?

A. How can we overcome misunderstanding that arises because of differences in interpreting different languages? Has Esperanto helped? Basic English?

B. What have people done to make their languages more efficient? Turkey?

C. How can language in advertising be made more truthful? Reporting? Politics?

D. Can English become the international language? How do radio, television, movies, airplanes affect its chances?

E. How is society providing for the deaf? the blind? the stammerers? How can one earn a living by specializing in some form of language?

The aims of such a course resemble very much the aims of the core curriculum. This is not surprising, because both sets of aims have the same parent, the Seven Cardinal Principles.⁹ Stated briefly our aims are the following.

1. Desirable habits in the use of language, both English and the foreign tongue. These include neatness in written work, spelling, punctuation, speech, critical attitude toward correct usage.

2. Worthy use of leisure time.

⁶ Kaulfers, W. V. *Modern Languages for Modern Schools*. New York: McGraw-Hill, 1942.

⁷ *Auxiliary Syllabus in Modern Foreign Languages*. New York City Board of Education, 1937.

⁸ *Cardinal Principles of Secondary Education*, U. S. Bureau of Education, 1918, Bulletin no. 35.

3. Ability to understand, adjust to, and cooperately improve the social environment.

4. Ability to understand, adjust to, appreciate and improve the physical environment.

5. Desirable physical and mental health.

6. Vocational and pre-vocational efficiency.

The procedures to be used are numerous and varied. Here, too, they coincide with the procedures of the core, with the added aspect that there is a framework within which to work. To begin with, we may study the contributions of the foreign country to our civilization. This may be done very easily by using the facilities of our own city.

1. Why are there place names taken from the foreign language?

2. What words in cooking do we use from the foreign language? in science? in art? in music? in sports? in politics?

3. What have we contributed to the foreign country?

4. Who are the foreign people who have made an impression on our civilization?

Many more such questions could be used as the basis for activities. The activities themselves could include committee work, reports, projects, visits, talks by guests of foreign origin, movies, film strips, radio programs, newspaper reading, and many, many other devices that are simply too numerous to mention here. Kaulfers, whom I have quoted liberally, gives adequate treatment.

BUT MR. FORSHEIT, WHEN ARE WE GOING TO LEARN FRENCH?

But is this language study? I can hear the outcries of those who are afraid of lowering standards, afraid of extra work, afraid of change.

Of course it is. By using context that has meaning, that has purpose, that has surrender value, at least as much reading, speaking, writing, and understanding of the foreign language can be taught as we teach under present conditions. Indeed, the scope of the new program is broader than the old. More can be

taught. More will be retained by the students.

I had an experience several years ago that may illustrate the point. I taught French experimentally to a class, using only reading and conversation, and no grammar. By the end of the first term, the entire class was speaking French fluently, reading, and comprehending. A visitor to the class wrote to me that it was "the finest example of power in oral work he had yet seen."

One day, a better-than-average student said to me, "But, Mr. Forsheit, when are we going to learn French?"

"What do you mean?"

"Well, my friends in the other classes can conjugate verbs and tenses. They're learning real grammar."

I tried to reassure her. But she was unconvinced. The fault was mine. I had taught her to speak, but I had not given her a broader concept of what language really is.

So it is here. We can teach what we want to anyone we want, but we must first grasp the concept ourselves, then transmit it, then teach.

CONCLUSION

As I look back at the first part of this article, I am struck by the remarkable competence of language teachers to fit into the core program. In the past few years, we have had to learn to teach other subjects, thus making ourselves desirable as core teachers. Many of us have done guidance work and counselling. We have the linguistic background necessary to make us fit into a program where broad cultural training is an asset.

The trend in our own subject is toward the kind of work being done in the core. We are in a position to offer to a large body of students some educational experiences that will make them better citizens.

Why aren't foreign languages in the core curriculum?

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Some Aural-Oral Devices in Modern Language Teaching

EACH student properly enrolled in his first or second semester of a modern foreign language at The University of Kansas appears to be enrolled in two courses at the same time; however, these two together make up only one course of five credit hours. One of these meets five hours per week with one teacher whose duty it is primarily to explain the mysteries of grammar, foreign or domestic, and to impart a certain facility in reading language. The other course, the Laboratory, is an integral part of and has the same catalogue number as the five-day-a-week section. Meeting twice weekly with a different instructor, and in a smaller group, the student practices the language aurally and orally.

The activities of the "Lab" class are quite varied. Unfortunately, it must be remembered that the typical student is inclined to balk at the "unfamiliar" approach in a "Lab." It is the teacher's problem during the first week or two especially to convince the student that the language he is studying is a living one, actually spoken by contemporaries, human beings not too different from himself, that he too can learn to understand and repeat a few simple expressions, in a foreign language that may even become a useful tool and a source of satisfaction and pleasure for him.

To be more specific, now, during the first sessions of the "Lab" a serious attempt is made to dispense entirely with the written word. It is particularly difficult to convince the student that just a few key words are usually sufficient to make sense out of the whole; however, no attempt is made to conduct the class exclusively in the foreign language. The foundation of the first "conversations," or exercises, is either a basic minimum vocabulary list or a reworking by instructor and students of materials from texts used in the five-day-a-week section or both. The student may already have seen the material in print, then, but in the "Lab" he does not ordinarily have this so-called aid before him. Examples can readily be drawn from Eng-

lish to demonstrate the importance of ear-training to the obstinate student. Visual approaches cannot be entirely neglected, nor are they. The teacher resorts often to pantomime, primitive art work, realia of various sorts, in short, anything that will "work" to gain comprehension. So far, variety would appear to be the spice of a "Lab" class, and it helps a good deal; but the substance of any class is repetition, in one form or another, and the same is true of the "Lab."

This is where the Sound Rooms enter the picture. We shall here consider chiefly the Sound Rooms of the Romance Language Department at The University of Kansas, with which I as an instructor in the Department am most familiar; but each of the modern language departments has a similar "Lab" set-up. The Department boasts of two adjoining rooms, each equipped with fifteen booths for individual or collective listening on earphones or loudspeakers of materials emanating from phonographs and wire-recorders in a glass-enclosed, observation-control room. Whenever in operation, the Sound Rooms are always attended by one of the instructor-technicians, to achieve efficiency in supplying what is needed and to assist pedagogically, as well as to fix responsibility for any damages to delicate equipment and assure promptness of any necessary repairs. Some of the recordings used are purchased, such as various commercial linguaphones and Army courses, but the majority of the recordings, disk and wire, are made by members of the Departmental staffs, some of whom are native speakers, and such other native speakers as are available. Plans are currently being made to establish a sort of "lending library" of these recordings, or to reproduce them at nominal fees, for other schools. A file of all recordings is kept for the convenience of the instructors. The recording equipment, accessible to students and to faculty, is of great value for all who avail themselves of the opportunity.

Trips by the "Lab" classes to the Sound Rooms take place according to a carefully prepared schedule, which must allow not only for four visits per class during the semester, but also for ten or eleven hours weekly of free hours, i.e., hours during which students may listen either to "request" numbers or to set programs as extra drill. Schedules of these free hours are posted conveniently and circulated among the students, and of course each teacher does his utmost to stimulate an interest in and recognition of the value of frequent attendance at the Sound Rooms. Ordinarily, however, as the students' burden is a fairly heavy one in the "Lecture" class, assignments in the elementary "Labs" are made as light as possible. The ingenious instructor can nevertheless devise ways and means of encouraging his students to avail themselves of the benefits of the Sound Rooms. Some students see the value of the Sound Rooms quite readily and really enjoy attending. For various administrative purposes, those who make use of the Sound Rooms and the services of the instructor-technician during free hours are asked by the latter to sign an attendance sheet.

Prior to meeting his class in the Sound Rooms the instructor has, of course, made the essential class preparation. He has consulted the file of available recordings and conferred with the attendant with whom he is to present the program to the class. A typical first program will of necessity consist almost exclusively of straight pronunciation drill, composed of vocabulary lists already familiar to the class or of sounds, or more frequently, words that for the student are as yet nonsense words to be studied for pronunciation alone. Recordings of connected discourse, with pauses permitting repetition, and that can be followed with or without texts, may be used also at this time. Pronunciation exercises have of course thus far constituted a good portion of the classroom activities, both in the five-a-day-a-week "Lecture" and in the "Lab," but there are certain advantages to continuing the drill in the Sound Rooms. For one thing, the language teacher is well aware that too much drill is almost an impossibility. For another, in the Sound Rooms it is possible for the student to hear a variety of voices. It is surprising to note what a revelation it can be to students to

realize that there are individual and regional differences of pronunciation in a foreign tongue as there are in English; indeed, the fact that such differences exist in English may be a revelation in itself! Finally, in the Sound Rooms the instructor is free to circulate among the members of his class as they are drilling and to take note of errors, and incidentally, to insure their attention. He may correct errors individually during the drill or collectively, either by asking the technician to interrupt the selection, or by waiting until the end of the selection. These activities will take up a full hour in the Sound Rooms.

Classroom drill and "conversations" continue in the "Lab," centered about certain categories: social amenities, the classroom, numerals, simple arithmetic, time of day, dates, weather, seasons of the year, the countryside, colors, and so forth, with attempts made to arrange these materials in logical sequence and thereby organize workable units. As indicated earlier, these materials, completely new for the students or selected from texts already studied in the "Lecture" section, are introduced by the instructor, usually in continuous speech, for comprehension. Much vocabulary and phrase drill is then advisable, from vocabulary lists and texts, perhaps, which the students now have before them, if only for the psychological effect of having a "crutch" to lean on. The students may now be expected to have sufficient grasp of the material to make some active use of it in "conversations," prepared or spontaneous, with the instructor and/or fellow-students. Students may be divided into small conversational groups for this purpose, with the instructor more or less in the background "to keep an eye on things."

The student may by this time be expected to have at his disposal a fund of grammar, vocabulary and aural training adequate to permit of practice in dictation. This type of exercise, administered in the usual ways, with the usual variety of readings, may, surprisingly enough, be considered an entirely new activity for the student, who does not seem to realize that ordinary note-taking is a very similar activity, and who may indeed be taking very poor notes in English. For these reasons the first dictation may best be administered by the "Lab" in-

structor in person in the classroom. After some practice in class, dictation is recommended as an additional Sound Room exercise. Texts are usually prepared to accompany the recordings so that students can check their work, after which they may be advised to repeat the same selection.

In addition to the variety of classroom activities previously indicated, the "Lab" can well begin to use a text of *scènettes, diálogos* or some such material of a dramatic nature. These little skits may, and should, be used for comprehensions and dictations. Best of all, however, they should be used first as "crutches" to approximate natural conversation, providing at the same time opportunity for additional pronunciation drill and real practice, if not in intonation, at least in vocal reading of a continuous text. Secondly, these little dramatizations may very well serve as a point of departure for more spontaneous conversations. These dialogues also are on hand at the Sound Rooms, and after preliminary discussion in the classroom, the students' attendance is urged without text to listen to recordings made at normal speed, with questions following, for comprehension. Students may be asked to prepare such material in advance for classroom presentation, perhaps as a test; recordings for this purpose are made at a slower rate and with pauses to permit the student to repeat. These short scenes are used also as a basis, with modifications, for dramatic performances by instructors on final, general session exams to test comprehension.

Remaining group visits to the Sound Rooms will include exercises already discussed plus the dramatic dialogues. Readings of these materials, or perhaps original conversations, by members of the class may be recorded and played back. This is not only entertaining and interesting to students, many of whom have never heard their own voices, but can be extremely profitable even for beginning classes, if properly done. One suggested method is for the teacher to read the material, have a student repeat, follow this with a corrective reading of the same material, then go on to another student. Thus the student has an opportunity to compare his own reading with the instructor's model, and the group, hearing twice the correct pronunciation, runs

less risk of picking up any errors made by classmates. Any remaining time may be profitably employed in listening to popular songs in the foreign language, of which the Sound Rooms have a good-sized collection. Singing, *noëls, villancicos*, in season, and other popular songs, is fun and of considerable value for pronunciation.

No mention has thus far been made of examinations. Various types of quizzes are possible, administered by the individual instructor to his own class. At the mid-semester and final periods, however, general session, departmental exams are generally given to all sections of the particular "Lab" courses as a group. These consist usually of the following types of "questions," all to be answered in writing: identification of sounds, dictation, comprehension with questions in the foreign language and replies in English, formulae-type questions asked in the foreign language and requiring more or less automatic responses in the foreign language, e.g., "Comment allez-vous?—Je vais bien.", more complex questions, also asked and answered in the foreign language but graded less severely than the formulae-type. These exams, portions of which are prepared by each teacher to test as many of the classroom activities as possible, are assembled, approved, administered and graded by the group of instructors as a whole. Obviously, this type of exam can test only the aural abilities of the student; oral skills must, of course, be tested individually in the classroom, or by recordings in the Sound Rooms. Nevertheless, the general session exam has definite value in assuring common goals for all sections, in measuring individual and group achievement and as a learning experience.

In the second semester of "Lab," the classroom and the Sound Rooms pursue the activities of the first semester with greater intensity. An attempt is made to conduct the class exclusively in the foreign language, with greater participation by students. Additional practical vocabulary for everyday situations is introduced, and an intermediate conversation manual is generally used in this connection. Students are encouraged to profit from extracurricular activities providing occasions for conversational practice. All these activities, with more advanced conversational manuals and exercises,

are pursued in the more advanced conversation and diction classes. Just as in the five-day-a-week section more attention is given during the second semester, and in subsequent semesters, to the application rather than the theory of grammatical principles, so in the "Labs" increasingly more attention is given to active use of the language.

The audio-oral training does not cease, then, with the completion of the required first year of language, nor is it limited to purely language courses. In literature courses, apart from classroom lectures and recitations, given insofar as possible in the foreign language, there are trips to the Sound Rooms, either on an individual, volunteer basis for continued language training, or by classes to listen to professional or faculty readings or appropriate music, preferably vocal. The combination of language and literature is traditional in modern language teaching, to be sure; however, the aural approach to

literature and possibilities of music for the greater appreciation of the language and interrelation of the arts are not sufficiently exploited. The availability and cost of suitable recordings partially explain this deficiency, but in any case, more could and should be done along these lines.

It may be said generally that all students profit in a variety of ways from the training outlined in this paper. Those students already having native talent or interest in foreign languages usually desire more audio-oral training of the type provided by the "Labs" and Sound Rooms; enthusiasm may often be aroused in the untalented and disinterested by training of this nature. In any event, with or without expensive Sound Rooms, more training is needed for what should be among the most desirable goals of modern language teaching today.

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Ochoa's Translation of Hugo's *Hernani*: A Study in Racial Psychologies

VICTOR HUGO's *Hernani* was given its initial public performance on February 25, 1830, in the Théâtre Français.¹ In view of its tumultuous reception, and the rising fame of its author, it was inevitable that the play should attract much attention outside of France. A Spanish version of *Hernani* was presented on August 24, 1836, within the famous old Teatro del Príncipe, in Madrid. The Spanish translation used had been done by a man of considerable literary distinction in his own right, Eugenio de Ochoa. His version of the French work, moreover, is interesting beyond its basic function as a translation.²

Don Eugenio, it would appear, did not approve entirely of the original French phraseology in certain places, for he exercised considerable liberty in changing, adding to, and deleting the text of Hugo. Partly as a Spaniard himself, with deep-rooted national and racial ideologies, and partly as a shrewd appraiser of the psychology of the Spanish theater-going public, Ochoa seems to have thought it advisable, if not essential, to alter the original French in order to bring it more into conformity with Spanish nationalistic spirit, as well as decorum. This paper will be concerned with examining obvious deviations from the French, for the purpose of discovering something of the extent to which these variations were deliberate and prompted by Ochoa's *españolismo* tendencies. Certain psychological differences between the Spanish and the French mental outlooks, it is believed, will be indicated by the textual comparisons. The examination procedure will be chronological rather than climactic.

In Act I (Scene iii, pp. 30-31), Hugo has the following bit of conversation between Don Carlos (the King) and Don Ruy Gómez.

DON CARLOS.

Le pape veut ravoir la Sicile, que j'ai,
Un empereur ne peut posséder la Sicile,
Il me fait empereur, alors, en fils docile,

Je lui rends Naple. Ayons l'aigle, et puis nous verrons
Si je lui laisserai rogner les a silerons!

DON RUY GOMEZ.

Qu'avec joie il verrait, ce vétéran du trône,
Votre front déjà large aller à sa couronne!
Ah! seigneur, avec vous nous le pleurerons bien,
Cet empereur, très grand, très bon et très chrétien!

DON CARLOS.

Le saint-père est adroit.—Qu'est-ce que la Sicile?
C'est une île que pend à mon royaume, une île,
Une pièce, un haillon, qui, tout déchiqueté,
Tient à peine à l'Espagne et qui traîne à côté.
—Que ferez-vous, mon fils, de cette île bossue
Au monde impérial au bout d'un fil cousue?
Votre empire est mal fait; vite, venez ici,
Des ciseaux! et coupons!—Très saint-père, merci!
Car de ces pièces-là, si j'ai bonne fortune,
Je compte au saint-empire en recoudre plus d'une
Et, si quelques lambeaux m'en étaient arrachés,
Rapiécer mes états d'îles et de duchés!

DON RUY GOMEZ.

Consolez-vous! il est un empire des justes
Où l'on revoit les morts plus saints et plus augustes!

This entire passage is omitted by Ochoa. Why? Quite probably as a Spanish Catholic (and more likely to stand in greater awe of the Church than Hugo, a Frenchman), Ochoa felt that the whole section was in dubious taste; and he may have feared to risk offending the Span-

¹ This article is an outgrowth of papers read at the Fourth University of Kentucky Foreign Language Conference in Lexington, Kentucky, April 27, 1951, and the Twenty-second Annual Meeting of the South Atlantic Modern Language Association at the University of Miami in Miami, Florida, November 29, 1952.

² Texts compared were the following:

Hernani, included in *Oeuvres Complètes de Victor Hugo, Drame II* (Paris, n.d., but Edition Hetzel-Quantin; hence presumably the 1880-85 edition).

Hernani, ó el honor castellano. Drama en cinco actos, escrito en francés por el célebre Víctor Hugo, y traducido en verso castellano, en variedad de metros, por don Eugenio de Ochoa (Madrid, 1836).

A careful check of title pages and texts indicates that Ochoa based his translation on the 1830 and not the 1836 French version of *Hernani*.

ish audience by apparently representing the Pope as a scheming politician. Thus, what Hugo may have written without the slightest scruple, Ochoa may have deleted unhesitatingly, for personal or for diplomatic reasons. Spaniards customarily speak of the Pope and the Church with much greater veneration than Hugo expressed.

Hugo has the King continue the conversation (p. 31) by saying:

DON CARLOS.

Ce roi François premier, c'est un ambitieux!
Le vieil empereur mort, vite il fait les doux yeux
A l'empire! A-t-il pas sa France très chrétienne?
Ah! la part est pourtant belle, et vaut qu'on s'y tienne!
L'empereur mon aïeul disait au roi Louis:
—Si j'étais Dieu le Père, et si j'avais deux fils,
Je ferais l'aîné Dieu, le second roi de France.—

Au duc.

Crois-tu que François puisse avoir quelque espérance?

Ochoa translates the speech as follows (pp. 19-20):

Cár. Vaya que es, vive Dios, un ambicioso
ese rey cristianísimo! Fallece
el viejo emperador, y al cuarto de hora
volando, del imperio se enamora.
Pues no tiene su Francia? No merece
lástima por mi vida . . . Piensas, dime,
que Francisco primero
puede aspirar á fuerza de constancia
á unir en su cabeza
la corona imperial á la de Francia?

It will be observed that Ochoa's rendition is less forcefully ironic throughout than Hugo's original, and the Spaniard omits entirely the remark about making one son God and the other king of France. There can be little doubt that this bit of levity struck the Spanish mind of Ochoa as near blasphemy, at best; hence the deletion.

When Don Sancho (Act II, Scene i, p. 39) asks Carlos why the bandit Hernani has been permitted to go free, the King replies with hauteur but also with frankness.

Don Carlos se tourne gravement et le regarde en face.

DON CARLOS.

Compte de Monterey, vous me questionnez.

Les deux seigneurs reculent et se taisent.

Et d'ailleurs ce n'est point le souci qui m'arrête.
J'en veux à sa maîtresse et non point à sa tête.
J'en suis amoureux fou! Les yeux noirs les plus beaux,
Mes amis! deux miroirs! deux rayons! deux flambeaux

Je n'ai rien entendu de toute leur histoire
Que ces trois mots:—Demain, venez à la nuit noire!
Mais c'est l'essentiel. Est-ce pas excellent?
Pendant que ce bandit, à mine de galant,
S'attarde à quelque meurtre, à creuser quelque tombe,
Je viens tout doucement dénicher sa colombe.

Ochoa shortens this speech as follows (p. 25):

Cár. (*Se vuelve con gravedad, y le mira de hito en hito.*)

Monterey,
sois, conde, mi confesor?

(*Los señores retroceden, y callan.*)
Ello, en fin, solo su dama
quiero, que su sangre . . . no.
Me basta con la primera.

Here it would seem that Ochoa, through patriotism, perhaps, or through fear of displeasing the playgoers by showing Carlos in too unfavorable a light, deliberately chose to omit any extended reference to the King's amorous plot against Doña Sol.

In Act II (Scene ii, p. 44), Hugo has the King tell Doña Sol that he will make her a duchess, if she will consent to his love; and she responds that she is

Trop pour la concubine, et trop peu pour l'épouse!

Carlos raises the bid.

DON CARLOS.

Princesse?

DOÑA SOL.

Roi Carlos, à des filles de rien

Portez votre amourette, ou je pourrais fort bien,
Si vous m'osez traiter d'un façon infâme,
Vous montrer que je suis dame, et que je suis femme!

Ochoa omits these last two speeches entirely. Why? Is Doña Sol a bit too militant toward a king for the Spaniard's taste? Possibly so, but it is more probable that the translator did not wish to emphasize the baser side of a monarch who was considered by Spaniards one of the greatest rulers Spain had ever known.

A little later on in the same scene (p. 45), Don Carlos asks the girl if she hates him, to which she replies:

DOÑA SOL.

Je ne vous aime pas.

Carlos reacts violently.

DON CARLOS, *la saisissant avec violence.*

Eh bien, que vous m'aimiez ou non, cela n'importe!
Vous viendrez, et ma main plus que la vôtre est forte.

*Vous viendrez! je vous veux! Pardieu, nous verrons bien
Si je suis roi d'Espagne et des Indes pour rien!*

Ochoa (p. 30) translates Doña Sol's speech literally, but the King's reply is paraphrased and truncated almost beyond recognition.

Sol. No os amo.

Cár. (Cogiéndola con violencia.)

Qué importa? ven.

Yo venceré; tu desdén . . .

Quite obviously, the racial psychology is at work here. The Frenchman may make Carlos a first-class cad; but the Spaniard is determined to get the King off with as little discredit as possible. Thus we see Carlos as a strong man in the grip of a strong passion, rather than as the lecherous and thorough-going scoundrel represented in Hugo's lines. The former characterization would be acceptable to Spanish audiences, but not the latter, discreditable one.

An excellent illustration of the divergent ideas of social decorum in France and in Spain is found in Act II, Scene iv. Hernani is about to join his followers to meet the attack of the King's men, who are coming to take him, when Doña Sol tries to hold him back, telling him (p. 58) to remember that if he dies, she dies.

*HERNANI, la tenant embrassée.
Un baiser!*

Ochoa (p. 40) makes a significant change, altering the speech to

Her. Dame un abrazo . . . !!¹⁰

And at the bottom of the page, at the close of the act, he has the following self-explanatory note:

* En el original dice un *beso*; pero estando destinado este drama á la representación, me ha parecido conveniente hacer esta y otras pequeñas modificaciones en atención á la diferencia de costumbres. El *beso*, tan natural en Francia, hubiera escandalizado en España. Porque somos tan morales . . . !

This note might indicate that, quite probably, Ochoa was considerably more liberal than the run-of-the-mill Spaniard in his own private viewpoints; but he nevertheless was careful to keep in mind in his translation the psychology of the average Spanish theater audience. The translator might be capable of poking a bit of fun at himself and at his fellow Spaniards, but he had no intention of shocking racial sensibilities more than necessary!

In Act III (Scene iv, p. 78), Hernani, rejoicing in Doña Sol's declaration of love, voices the thought that a dagger thrust would be sweet to him in that moment of happiness, and Doña Sol reproves him.

DOÑA SOL, supplante.

*Ah! ne craignez-vous pas que Dieu ne vous punisse
De parler de la sorte?*

The translator is quick to seize upon the opportunity of expressing the typical Spaniard's more pious attitude with characteristic verbosity, and he prolongs Doña Sol's speech for that purpose (p. 57).

Sol. (Suplicante.)

No temes que airada
de Dios la justicia
castigue esas vanas
palabras impías?
Tiembla su terrible
saña vengativa . . .!
Resignate, Hernani,
y á tu amada imita,
y pide que el cielo
nuestro amor bendiga . . .!

A hint of theology creeps into Hugo's original version in Act V (Scene i, p. 133).

DON SANCHO.

*L'empereur aujourd'hui
Est triste. Le Luther lui donne de l'ennui.*

Ochoa (p. 100) makes a slight but significant change.

San.

Está

*triste; hoy todo le cansa.
Ese diablo de Lutero
le da en que entender.*

The more liberal-minded Frenchman, it will be noticed, merely mentions Luther; but Ochoa, as befits a true Spanish son of the Church, cannot refrain from slipping in the qualifying adjective *diablo* when mentioning the hated reformer.

Another instance of differing ideas of decorum occurs in Act V (Scene vi, p. 157). Doña Sol, dying from the poison which she has drunk, seeks to comfort Hernani (also dying), who laments her suffering.

DOÑA SOL.

*Calme-toi. Je suis mieux.—Vers des clartés nouvelles
Nous allons tout á l'heure ensemble ouvrir nos ailes.
Partons d'un vol égal vers un monde meilleur.
Un baiser seulement, un baiser!*

Ils s'embrassent.

Ochoa's version follows (p. 120):

*Sol. Cálmate . . . ya estoy mejor . . .
hacia claridades nuevas
tenderán pronto sus alas
nuestras dos almas gemelas,
volando juntas á un mundo
donde la vida es eterna.
Ven, ven . . . ! tu mano. (Se la coje.)*

Thus Ochoa heightens the piety again, and once more he exerts himself to protect the Span-

ish sense of propriety. Even dying, it would have been most forward indeed for Doña Sol to have requested a kiss from her lover! It is much better, from the Spanish viewpoint, that the pair hold hands instead of embracing, as the scandalous Frenchman has the characters do. "Because we [Spaniards] are so moral!"

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Those Terrible Foreign Languages

To My Students

"who knows no foreign languages
does not understand his own."
Goethe

A LOT of griping is coming to my ears about the requirement to learn a foreign language. "What on earth do I need it for? Isn't English good enough?" quite a few of you may be saying, or at least thinking. Now I have some experience with languages, and if you won't think I'm just doing it to advertise my own courses I'd like to try and give you an idea why the study of languages is not only useful but also interesting.

Of course, the more obvious reasons for studying languages are familiar: study of foreign textbooks in your major field; travel abroad; enjoyment of foreign literature never to be matched by however good a translation; possible jobs overseas, etc. etc. Let us call these the practical, or rather the special uses of foreign languages. Important though they are, still, to my mind, they are not even the fundamental reasons why we should have language training.

We need an idea of foreign languages, in order to be a more complete specimen of Man ("Mensch," not "Mann," if you know what I mean). For that is the real purpose of a "college education." To get the most out of college, you shouldn't look upon it as a school that is supposed to train you for a later job, "to make a living." No, even though college *does* help you to do that, what it really wants to do is to help you become adult. Only very few people ever become adult, even though they reach a high age. An adult is a person who has reached the fullest state of development that as a member of the human race he is capable of. Of course no individual can progress farther than his species has progressed. But most individuals don't even remotely reach the maximum possible level of human development of their time. At his birth, each individual is hereditarily endowed with the *possibility* of civilization, but civilization itself is acquired through the long and difficult process of education: and "*education*" means

leading forth out of the dimness of animal feeling into the highest awareness a human being can attain.

A very few of those who ever get educated (and by now you understand that with education I don't mean the storing of facts into the brain like notes on a phonograph record) reach this maximum development as human beings through hard and harrowing contacts with life, through trial and error; they learn by suffering, and although many fall by the wayside, those who survive have learned what no formal education can impart.

For the continued existence of its achievements, however, the human race has to rely upon less haphazard and wasteful methods of education. Almost every member of society is "led forth" to some degree: speech, gestures, the forms of familiar and social intercourse are imparted to the young of even the most primitive societies. Higher cultural achievements, such as writing, counting and specialized methods of providing material necessities (skills) are taught in educational institutions called schools, by persons whose special task is to do this teaching. The higher developed the achievement, the wider its scope, but the more restricted the number of those participating in its acquirement.

At the top of the pyramid there are only the very few who can be called "civilized" in the true sense of the word. The privilege and duty of carrying the torch of human achievement from generation to generation is entrusted to this small group. If no such group should exist, the human race would soon degenerate. During the first world war an Oxford Don was once attacked by an indignant lady who asked him why he didn't volunteer for the armed forces. "Don't you know we are fighting for the survival of civilization?" "Madam," he answered, "I am civilization."

Well now, going to college doesn't insure your belonging to this select group, but it gives you a chance to. To put it clearly, the college

does not educate you, you must educate yourself. What the college *can* do is give you guidance, stimulation and method. It can lead you to water but it cannot make you drink. It can hopefully bring you in contact with what is essential in human progress, it can direct your attention and arouse your interest. The rest is up to you. That is why your professors are not content with telling you the mere facts of their specialty, but try to show you where the achievements in their field fit in the general picture of civilization. If a teacher goes off on a tangent, and tells you a lot of things that "aren't in the book" you may be annoyed because you think it a waste of time and you don't "need" it, but actually this is what you need more, at least if becoming a human being is more important to you than becoming merely a skilled professional.

And here is where foreign languages come in. A person who knows only one language is necessarily limited in his outlook and therefore not a complete human being. This may seem an outrageous statement. But let me explain. We have given every thing a name, and for every thought we have an expression. Unavoidably we have so closely linked up in our mind the *word* with the *thing it stands for*, that we've come to think that the *word* is the *thing*. Certain primitives avoid telling their name to a stranger because they believe that entrusting him with your name is the same as entrusting him with yourself, so that e.g., the stranger by burning a piece of paper with your name on it could kill you. Well, we are not very far from believing in this magic linkage of the name with the thing.

One and the same action might, looked at from one angle, be called "avarice," and from another angle, "economy." We nod approvingly calling it one thing, and shake our head commiseratingly calling it another. Clearly, we react upon the word rather than upon the fact. In other words, we fail to see that language is just a system of symbols, a convention, an agreement among certain people to call a certain thing by a certain name in order to avoid confusion. But as long as all agree, it doesn't matter what the name is, and by common agreement the name for a thing might be changed. A name doesn't belong to a thing by necessity

of nature or logic. The moon is called "moon" not because it shines at night but because we have agreed to call it "moon."

Many people don't realize this until they come in contact with a foreign language. Then for the first time they see that there are people who call the moon "lune," or "Mond," or "tsuki," or "selene," or "Diana." Some people never get over the attitude of "why do those foreigners *have* to make things so difficult? Why can't they simply call it moon like other people do? For *moon* is what it *is*, isn't it?" These people will call a Frenchman a "foreigner" even when they are visiting in France. That, my friends, is what we call the provincial state of mind. And being provincial is the opposite of being civilized.

Therefore, knowing a foreign language, *any* foreign language, helps us to understand our own language better. It makes us understand what language is and what it stands for. Thereby it helps us to think more clearly. It also teaches us that other people in the world may call a thing differently because they think about it in a different way. Therefore we realize that our way of looking at a thing is not the only possible way, even though from our early years we have been trained to look at it in *that* way. Thus we become less provincial and more understanding of the world as a whole.

When we have only one word for a concept we assume that this concept is one and indivisible. Take for instance the verb "to know." You might think "to know is to know and that's all there is about it." Students of German, however, remember that that language has three words for it, thereby making it clear that there's a big difference between *being acquainted* with a person, *being aware* of what time it is, and *being able* to play chess. Similarly, a *wall* is one thing in German when referring to the structure and another when you think of the surface. Eskimos have a number of different words for *snow*, according to whether falling snow, loose, packed or frozen snow is meant. Of course English in many cases has different words for different concepts which in other languages are lumped under one name, because to other people the difference may be unimportant where to us it seems significant. Language therefore *shows the way people think*, and we cannot understand

how another nation thinks if we don't know how it talks. In fact one seldom finds a concept designated by one single word in the one language to be completely and exactly covered by one single word in another language. The Latin adjective *pius* is conveniently translated with *pious*, but *pius* rather implied a kind of filial reverence to parents, respect for aged people, love between husband and wife, obedience to law and morals, etc. To Romans *pius* meant something different than *pious* to us: we have a number of different words for it, but for the Romans it was *one kind of feeling*. The Frenchman feels something different when he says *joli* than we do when we say *nice*.

Therefore, knowing a language doesn't merely mean knowing how to translate words but it implies knowledge of the way a nation's

thinking habits are constructed, in other words, knowledge of its culture. And knowledge of its culture involves not only its history, its art, its habits, its laws and its cookery, but also its language. It is not possible to understand a language without knowing its people, or to know a people without knowing its language. You see therefore, that learning a language means much more (fortunately) than learning grammar rules and memorizing lists of words. It means acquiring a broad, non-provincial outlook on life, an understanding of the principle that nothing is "a matter of course," that our way of looking at things is not necessarily the only possible way. In short, it helps us to become better human beings.

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Foreign Languages in the Elementary Schools

Some Thoughts on Teaching Spanish to Elementary School Age Children

We have been teaching languages in selected classes in the elementary grades in Cleveland for the past twenty-five years. For a long time French alone was offered. Finally, Spanish was introduced in answer to the demands of the community and to the realization on the part of our administrators that the United States' increasingly important economic and political dealings with South America and Mexico make the knowledge of Spanish imperative for anyone who considers himself an aware and educated North American.

The method used in our juvenile classes differs from that used in the Junior and Senior High classes in that we emphasize only two of the four approaches included in our multiple approach method—a method which has come to be known as the "Cleveland Plan." We emphasize, in the elementary grades, only the tongue and the ear. We teach no reading, no writing, no grammar. We limit ourselves to oral and aural exercises based upon the experiences of the child. We aim to give our children a perfect pronunciation, ease in handling the language within the scope of the vocabulary of their daily life and a confidence in their ability to learn a foreign language.

The younger the child the more easily does he acquire a new language and a perfect pronunciation. In our studies in Cleveland we have found that the reason for this greater facility of the child in learning a language is his natural "bilingualism." During this "bilingual" period (from age 6 to 11 approximately) the child learns a language without resistance, without self-consciousness, without analyzing it, without comparing it with his mother tongue, and without the mental shock of discovering that the new language does not express ideas in the same manner as his native tongue.

For example, a child will learn the idea expressed by "tengo mucha hambre" from dramatic pantomiming by the teacher, or from a

picture. If one attempts to translate this and other idiomatic expressions one runs into trouble.

One cannot truthfully translate "tengo mucha hambre" as "I am hungry" for the child has learned "yo estoy sentado" or "soy una alumna de la clase" and thus has associated "soy" and "estoy" with the idea of "am." One must, therefore, teach *ideas*, not *words*, at this age.

After the age of 12, this bilingual gift gradually disappears. The learning process then becomes complicated by reasoning and the demand of the adolescent mind for logic and rules to guide it. Frequently I have been confronted by my sixth grade pupils with questions concerning gender, idiomatic expressions and the like. They look at me with a skeptical eye and say, "Señorita, no es posible. 'Tengo un lápiz. Tengo dos manos,' sí, pero, '¿Tengo frío?'" They will begin to notice and question the difference in verb forms etc., thus proving that their bilingualism is leaving them. When this happens one must answer questions simply, not in great detail, but clearly enough to satisfy temporarily, at least. With the matter of gender, for example, we merely say "Most languages other than English have all their nouns—or names of things—divided into at least two groups. One group is called masculine—in Spanish these are the 'el' words; the other group is called feminine—in Spanish these are the 'la' words. When we learn that the Spanish word for table is 'mesa' we must learn at the same time that it is 'la mesa'." (We may, at this stage, ignore the neuter concept as in "lo contrario" or "lo mismo.")

Now let us begin with a specific example of a specific lesson. The first day it is generally advisable to take a few minutes to discuss in English what the teacher and the children are about to study. A general discussion of where Spanish is spoken is a good way to start. In

Cleveland our Spanish classes are composed of nine or ten-year-olds who have had some introduction to geography. If the children are younger, one need only say that "in other countries not so far from ours, boys and girls just like you speak Spanish instead of English." With older children the teacher may point out that there is very little difference—except in language—between the wants and feelings and thoughts of Spanish-speaking boys and girls and those of the children in the class. All of this serves not only as a battery to generate eagerness and enthusiasm for the language, but is a lesson in good neighborliness as well. Then we can progress naturally to the question: "If you were to find yourself suddenly in the home of a Spanish-speaking family, what would you want to be able to say to them first of all?" There will be someone in the class who will give the desired response—"We would want to say 'Hello' and 'How are you?'." Judicious questioning again will bring out: "Then we must know how to answer, 'I am fine, thank you, how are you?'" "Very well," says the teacher, "that is what we shall learn first." And then we are on our way.

After the second day, the student is required to use Spanish. The important factors to be remembered at all times are:

- a. Insistence on correct pronunciation
- b. Insistence on the use of Spanish only, in the classroom

The so-called "atmosphere" expressions should be introduced immediately: "Buenos días; ¿cómo está Vd.? Muy bien, gracias. No hay de que; señorita; señora; señor." How to do this? The teacher repeats "Buenos días" slowly and carefully three or four times and indicates that the class is to respond. He says to one child: "Buenos días, Juan." Juan replies "Buenos días" and the teacher adds "Señorita," "Señor" or "Señora" as the case may be, demonstrating by pointing to himself or herself. References to "El Señor Jones" (possibly the custodian) and "La Señora Evans" (possibly a married teacher or the mother of one of the children) help to teach the concept of those two titles. Logically "¿Cómo está Vd.?" follows the teaching of "Buenos días." Again, logically comes "muy bien, gracias." This must be taught by constant repetition. After the teacher

has greeted and received a reply from eight or ten children (yes, this business requires patience and long drilling) he may call on one child. "Vd. es el profesor, Juan. Diga 'Buenos días' a las personas de la clase, por favor." If Juan does not understand at first the teacher may put him almost bodily before the class. It is amazing how quickly little children will get the idea of what is required of them. The pupil selected repeats the greetings to the children in the class. This procedure can be varied by having each child greet his neighbor.

We use the children as "el profesor" as often as possible. The more responsibility put on them, the better, for it is only by actively using the language that they will become proficient. The teacher must guide the lesson and introduce new material, but once he has done this the children should be encouraged to take over the class wherever and whenever it is feasible for them to do so. Of course, they will need constant help and prompting at first but once the pattern has been set, the children will carry on.

The beginning weeks are devoted to the child's talking about himself: his name, his clothing, parts of the body, and objects in the classroom. The verb, "poner" is introduced. There are unlimited possibilities for variation in such questions as: ¿"Dónde está el lápiz?" which brings in the prepositions, "en, sobre, debajo de, detrás, delante, dentro, entre, al lado de, cerca de, lejos de," etc.

"Está aquí" and "está ausente" are taught by such sentences as: "Juan (who is absent) está ausente, pero Carlos (who is present) está aquí." A word of caution: "está enfermo" may be taught at this stage by demonstrating illness but care should be taken to refer only to boys, so that the necessity for using the feminine ending does not arise. This brings us to another point. Whenever a new unit is begun which embraces many new nouns, care should be taken to teach one gender at a time. Teach first only masculine nouns. Only when these are firmly established does one teach the feminines.

This separation is a good rule to keep in mind constantly. When teaching clothing, parts of the body, when adjectives are begun, be sure that the masculine forms are thoroughly established before starting on the feminine. Along

this same line plural forms should not be taught until the numbers 1 to 10 at least have been thoroughly learned. Then it is comparatively easy to indicate "una silla—la silla, pero dos sillas—las sillas; un libro—el libro; dos o tres o muchos libros—los libros."

These first lessons are kept very simple. A new topic of conversation is introduced only when a previous one has been mastered. Confusion results from too great a rate of speed. One of the most serious and common mistakes in the teaching of foreign languages is the tendency to jump quickly from one unassimilated unit to the next. It is imperative that each of the lessons be stayed with for a long enough period of time to be thoroughly mastered before proceeding to the next one. There is a considerable difference between understanding a unit of work and active command of such a unit. Repetition alone will enable the child to pass from the stage of understanding to the stage of mastery, from a state of passive to one of active knowledge.

The presentation of old material in different ways sustains the child's interest. Songs and games are an important adjunct to the class sessions. Games, songs, etc., on the juvenile level may be secured from the Gessler Publishing Company, Hastings-on-Hudson, New York; and the Banks Upshaw Publishing Company, Dallas, Texas. With the use of commercial pictures, dramatizations, songs, games, etc., there is no reason for the lessons to become dull or boring.

We proceed from the child himself, now, to a discussion of his family, their names, ages, etc. Later, weather, months, seasons are introduced. Then the home, its surroundings, the rooms, furniture, activities. Learning to tell time, units on fruits, vegetables, flowers, animals, birds, etc., are added. Indeed, any topic which is within the scope and range of a child's understanding in English is suitable in the Spanish class.

Now, you may ask, what teaching tools does one use? Beyond the help of the *realia* mentioned above, there is nothing. There is no textbook, no handy series of written exercises, no standardized tests, no irregular verb blanks to fill in. In this method, the lazy, disinterested, inept or poorly trained teacher can find no

refuge. The textbook is the teacher. Her greatest helper is a lack of self-consciousness which will permit her to say "Bow Wow" in true canine fashion in order to teach "el perro" or to hop across the schoolroom floor in order to teach "el conejo" or to fan herself violently to demonstrate "hace mucho calor aquí."

A word of caution again about the pitfalls inherent in teaching "ser" and "estar." It is almost impossible at this age to teach the concepts behind the usage of these two verbs. It is better not to try than to run the risk of the confusion that would ensue and thus slow up the fluency we are struggling to achieve. Constant repetition and insistence on complete sentences are the only solution. A great deal of practice and drill should be expended on each verb separately before they are used in the same lesson so that the child's ear becomes accustomed and attuned to "La tiza está en la mesa" but "De qué color es el vestido? Es rojo." Then any other arrangement will sound unnatural to him.

Children of elementary age are a delight to teach. Their enthusiasm for the unknown is contagious and their lack of self-consciousness makes them eager to respond to the suggestions of the teacher.

The great difficulty with language teaching in the United States has been that it is always "too little and too late." The United States enjoys the doubtful distinction of being the only country in the world which is practically unilingual and where languages are usually begun so late in school. I have become a nuisance in Cleveland because of my constant harping on the necessity for more and more language teaching in the elementary schools. At the risk of becoming a nuisance in Detroit, I should like to conclude this discussion with a plea for more Spanish to be taught in the elementary schools of the nation. No one denies the importance of arithmetic, reading, social studies, science, music, writing, spelling, etc., in our elementary curricula. But surely somewhere we can sandwich in 20 or 25 minutes each day for this very necessary addition to the educational and cultural lives of our children.

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The MLA Foreign Language Program

The Teaching of Foreign Languages by Television

A CONFERENCE REPORT

What follows is addressed particularly to persons attempting for the first time to teach a foreign language by means of television. It represents a consensus of opinion by fifteen teachers who have pioneered in this new educational medium. Each of the fifteen had to learn the hard way, without benefit of helpful discussion with other language teachers who had recently had the experience. The following statements, however, resulted from a two-day conference, sponsored by the MLA on 9 and 10 June 1954, at which many common problems were discussed by these teachers. It was clear, even from work papers prepared before the conference, that the language programs developed by these persons (and other programs by a few of their colleagues) varied greatly in aims, techniques, and content. This fact made even more remarkable the consensus reached on the large number of points covered below.

On one point there was not even a shadow of disagreement: *a successful TV program means work, and plenty of it*, if the foreign language teacher tries—as he should—to avoid an awkward, amateurish performance on the air. It was agreed, then, that teaching a weekly half-hour program should be regarded by administrators as the equivalent of a third to a half of a regular teaching load, depending on the amount of technical assistance made available (e.g., for art work). Similarly, a weekly 15-minute program should be regarded as the equivalent of a quarter to a third of a teaching load. If it is impossible to lighten the teacher's load for TV instruction, he should be given equivalent extra compensation. This principle, at least, has already been recognized in some places; for example, the University of Rochester has given extra compensation; the University of Wisconsin, like the Washington, D. C., public school system, has lightened the teaching load somewhat. As a *New York Times* editorial on 29 March 1954 put it: "We cannot expect satisfying results if educational TV has to be developed wholly by the volunteer giving his services on a part-time, labor-of-love basis. Not for long, anyway." But meanwhile a dozen or more FL-TV teachers, recognizing the potentialities of television as a means of promoting language study, have given selflessly of their time and energy.

Among the reasons for teaching foreign languages on TV are, of course, all valid reasons for teaching languages in a classroom. In addition, TV has obvious promotional advantages, reaches countless persons who want to learn languages but cannot conveniently attend school, and

may even supplement the regular classroom teacher's work in various important ways. The TV instructor can use many visual aids to effective teaching that are not available in every classroom, and also, if it suits his purposes, introduce guests, songs, dances, skits, and other devices for both motivation and language learning.

All the essential qualifications of a successful TV teacher cannot be known in advance of actual performance before a camera. There is such a thing as a "television personality." Good looks are not an ingredient, but an agreeable, outgoing personality (with a touch of genuine humor) would seem to be, although there is no guarantee that it will "project." Certain qualifications, however, can and must be ascertained in advance. The teacher may be native American or foreign-born, provided that he is practically bilingual. On the one hand, poor English is a dubious encouragement to any American hoping to learn a second language, and, on the other hand, a TV audience has a right to expect instruction by a specialist, an expert, with not only fluency in the spoken foreign language but also correct accent, rhythm, and intonation. In view of one of the most advertised values of language study, the TV instructor will also need an intimate, thorough knowledge of the culture of the people whose language he teaches. In general, TV instruction in languages should be entrusted *only to the ablest* of language teachers, since they will represent their profession before a mass audience.

Showmanship. The really effective classroom teacher need not worry about "acting" on TV; he has already learned how to arouse interest, communicate enthusiasm, and put something across—so he needs chiefly to relax and be himself. The better prepared his program is, the easier he will find it to relax before the camera, to be pleasant and friendly, to smile occasionally. If he is informal and natural, his audience will feel comfortable; but with so many people looking at him, often at close range, he *will* need to remember (and perhaps train himself) to avoid brusque gestures, awkward posture, fidgeting or nervousness, clumsy delivery, vacant stares, or any other distracting mannerisms. Candid friends can help in this initially self-conscious process, and it may be wise, *after* doing a few programs and gaining confidence, for the teacher to study himself in action on a kinescope. Seeing oneself sit or stand still too long, or move about too fast (to say nothing of walking out of camera range), is a better lesson than any number of words of advice. This holds also for hearing oneself speak in a monotone, or indistinctly, or in a high-pitched voice;

The "sound" man can control voice *volume* but can do nothing to improve poor articulation or unfortunate tempo. A low voice, with a warm, intimate quality, gains and holds attention. But one who has already proved himself a good teacher will probably not have to worry long about such matters. The camera will project the personality he has learned to exhibit in his classroom.

Initial steps. What will concern him first, in any case, is what to do after the intention of doing a TV "show." Fortunately, as educational television develops, many institutions are creating TV committees or other organizational machinery for moving from the "idea stage" to the complete program ready for telecasting. The teacher with a plan, therefore, should investigate his local situation. Whatever the machinery, two steps would seem to be obvious: He should first put on paper a rather full account of what he proposes to do, and he should then seek for his plan the approval of his department or immediate administrative superior. The plan, at this state, need not be an outline or sample script, but anyone criticizing it will want to view it in historical perspective (data about former and current FL-TV programs are given later in this *FL Bulletin*). Colleges which have educational TV stations will usually have a committee responsible for supporting or rejecting all proposed courses, and this committee, after approving a proposal in whatever form it requests, will then assign, or ask the station's program director to assign, a producer and director to work with the instructor of the course in the remaining preparation. Institutions which now have regular or occasional access to time released by commercial stations for educational purposes may develop programs in somewhat different ways, but it is a fair guess that at least one complete program and an outline of others should be ready before the station is approached. In most cases, the instructor may expect to work closely with a station's producer and director before going on the air. They will be invaluable to him in preventing mistakes, but a good teacher will not ask them to show him how to teach foreign languages.

Budget. Television is the most expensive, as it is the newest, of instructional media. It is not enough to have a good idea; it must be economically feasible, both for the station and for the teacher. If the FL-TV instructor with initiative and imagination fails to make *advance arrangements* for many matters, he may end by having to pay the bill for them himself. What about answering mail from listeners? Will it prove desirable to make and use a mailing list? Are printed or mimeographed materials going to be offered listeners free or at a price to be set? Who is going to pay for realia and other props (including art work) actually used on the programs? Experience, some of it costly to individual instructors, proves that it is wise to involve college art departments (and perhaps speech and music departments) early in the planning. Lettering, for example, can be expensive and time-consuming, and is no job for amateurs; but with proper planning a cooperative art department can assign such work to majors as part of their course of study. (The art department at the University of Rochester painted thirteen attractive backdrops for a Spanish TV program.) In general, the problem of budget is one to be discussed thoroughly in advance with the sponsor, who may be the

educational institution, a commercial TV station, a commercial firm, or some combination of these.

Length of series. The length will of course depend upon two factors, not necessarily related: the aim of the series, and the time which the station will give. Some stations feel that more than one program a week implies too much stress upon foreign language, but WAGA-TV in Atlanta, a commercial station, has encouraged short series of 30-minute programs offered five times a week. If a series is aimed at a definitely identified and presumably continuing audience, a series of 80 lessons, twice a week for half an hour, would approach the ideal. If it is aimed at an unidentified, changing, adult audience, each program must be more of a self-contained unit, but even a series of 13 weekly lessons has the possibility of arousing interest and leading to a longer series eventually. If the FL-TV instruction is accompanied by mimeographed or printed materials especially written for the program, and if, moreover, it is supplemented by recordings for home use, the effectiveness of the TV teaching will be greatly increased and the time allotted can, in turn, be somewhat less.

Length of each program. This too will depend upon the aim of the series and the time which the station will allot. Both 15-minute and 30-minute programs have thus far proved successful, but the 45-minute FL-TV program, which would be ideal for instructors planning a course for college credit (since it approximates the normal classroom period), has yet to be tried on TV. It will probably be difficult or impossible to get from a commercial station, but it may soon be experimented with on some station sponsored by a university or foundation, for these stations aim at a more limited audience specifically interested in educational programs. The *15-minute program*, although it has obvious limitations as an instructional device, may be valuable to stimulate interest in or to give a general appreciation of a foreign language and civilization, or to present informational and cultural discussions. If such programs can be presented five times a week, they keep the idea of the foreign language in the minds of the televiewers and make them language conscious, perhaps creating or crystallizing a desire to go back to school and learn the language. Experts differ as to whether 15 or 30 minutes are better for programs aimed at elementary school children, with whom the attention span is an important factor; but experts agree that two or more 15-minute programs weekly for such an audience are preferable to a single weekly 30-minute program. Thus far, in FL-TV instruction, the *30-minute program* has been the commonest allotment of time over commercial stations. Such programs should be both frequent and regular if their aim is teaching; 2 or 3 weekly for only 13 weeks can produce substantial results. Language teachers who have tried both 15-minute and 30-minute programs lament that the former is too often over before the instructor has warmed up to his job—the introduction and the sign-off cutting down his time on both ends.

The time of day. If the TV station permits any element of choice, the decision will depend largely on the audience aired at (i.e., the purpose of the series) and the probable competition of other TV programs. FL-TV programs on commercial stations are almost inevitably restricted to

morning or afternoon hours because of the commercial importance of rational network programs in the evenings. This means that the language teacher has an audience of the "soap-opera" crowd (housewives) plus, given the cooperation of the public schools, such school classes as have the facilities, time, and disposition. Another period that seems to be available is that of the "Howdy-Doody" group, just before dinner. Even for the soap-opera-high-school aggregation there will be a need to appeal to several levels of intelligence and interest, without surrendering significance or effectiveness of presentation, and the best solution to this problem would seem to be change of pace. For example, if the teacher goes from the audio to the visual and back, listeners at one extreme may be attracted by semantic discussions while viewers at the other extreme may be held by significant pantomime. This problem is worth a paragraph because thus far only the educational TV stations at Houston, Los Angeles, and Madison have scheduled FL-TV instruction at an evening hour.

Academic credit. Should it be given for an FL-TV course under proper conditions? Even with this vague qualification, the question can as yet be answered only theoretically, for although more than 20 colleges or universities had offered TV courses for credit by the summer of 1954 (data on the offerings of 18 institutions are available from WKAR-TV at Michigan State), none had done so with a foreign language course. The experiment will be made this fall, however, by the Extension Division of the University of Wisconsin (over WHA-TV), integrating telecasts with supplementary printed materials for home study and also written assignments to be sent to the instructor for correction and grading. The experiment will also be made throughout the academic year 1954-55 by the University of Houston, where instruction in French, German, and Spanish, will be telecast over KUHT twice weekly (30-minute programs), combined with 90-minute weekly laboratory sessions on the campus. Students will register for any of these three courses as they would for any other, pay the standard fee, take a final written examination, and receive 3 hours credit per semester for passing work. Although a variety of such experiments, involving different people and languages and institutions, would seem necessary for thorough testing of FL-TV instruction as a suitable medium for offering credit courses, it is theoretically reasonable to conclude that any student who can demonstrate the acquisition of a language skill from a TV course should be given such college credit as he would receive in any comparable academic course. Meanwhile a number of questions remain unanswered. Can TV instruction provide the repeated exposure to the language itself that seems to be essential to successful language teaching? What about drill? Can new techniques of presentation solve these problems? How long after the initial telecast of a series should enrollments be accepted? Other such questions will occur to any language teacher and, given sufficient experimentation in the next few years, we shall eventually have answers.

Guests. Some FL-TV programs have had a more or less regular "cast" (e.g., a student or students being taught the language, or a native-speaker assisting the instructor); others have introduced guests as a regular or occasional feature for the sake of variety, or surprise, or additional

stimulation. If guests are to be used, they should be chosen carefully with a view to their potential contribution to the essential purposes of the program, and should be briefed in advance on this role (and perhaps on TV techniques). The ideal guest is interesting to look at, is able to establish a friendly atmosphere of communication with his viewers, and, if not used chiefly for his language skill, is expert in some related cultural field such as history, politics, music, or art. Much responsibility will lie with the teacher or regular cast to make the guest feel relaxed, to draw him out (revealing the most interesting aspects of his personality or background), and to cut discreetly the time of the interview if he proves disappointing. A complete script may inhibit a guest unaccustomed to television or to acting, but an outline discussed with him well in advance of the program may be helpful. In any case, the choice of a relevant or timely topic, perhaps with visual possibilities, perhaps with controversial features, is an important consideration.

Students on the program. Whether they should be used or whether, instead, the audience should be taught directly depends, of course, upon the program's purpose. If, for example, this is to demonstrate the feasibility of teaching languages to children or to entertain while giving some language instruction, modified classroom situations may effectively be used. Children becoming absorbed in their tasks and thus becoming oblivious to the TV cameras are fascinating and entertaining performers, who can induce youthful viewers to imitate them. But if viewers, especially adults, are to be instructed, it is probably better to address them directly. Taking advantage of the potentialities of TV, a skillful teacher can make the viewer feel, not like a member of an audience, but like a participant in the program. (An experienced teacher, knowing the mistakes likely to be made, can even on occasion pleasantly chide his unseen student, ask him to repeat once more, and then add an encouraging "Now, that was good!") Some programs attempt to teach directly *both* student participants and the unseen audience.

Scripts and outlines. It is generally advisable (and usually now required by the studio) that the FL-TV teacher prepare before each telecast, if not a full script, at least an outline or "rundown" (indicating cues, transitions, use of props, and required movement of the camera). This ensures a smoother, better-timed, more seemingly spontaneous performance. Having thoroughly acquainted himself with lessons to be covered in the limited time, the teacher feels reassured and at ease, able to add or omit as the situation requires. After preparing the "run-down" for the program director, he may need only a skeletal outline for himself, especially if he is working with the same cast throughout a series, or after experience brings him confidence. In any case, for technical reasons programs involving a complicated cast, or music or other copyright material, will have to be planned with the director well in advance.

Rehearsals. Although it is possible to do a creditable FL-TV series with a minimum of rehearsals or "warm-up" periods, especially after some experience, and if the same cast is used, it is unwise ever to take a program before the cameras without *at least one rehearsal*, which may be held at home or in a classroom. This precaution insures that the rehearsal time allocated in the studio can be used to best

advantage, and guards against studio contingencies which may unexpectedly curtail or even prevent a full camera rehearsal or "dry run." Experience teaches, however, that the performances of young children may be marred by rigid adherence to a rehearsed program.

Opening the program. A large majority of the FL-TV programs thus far telecast have opened with music (an appropriate "theme song"). Other aspects of the openings have varied greatly according to the purposes of the programs and the ingenuity of the instructors, but they may be classified as either (1) relatively informal, attention-getting devices, or (2) relatively formal situations leading directly to a language lesson. Experienced FL-TV teachers agree that openings are important to the program's success, that they should be appropriate to the instructor's personality and the objectives of the program, brisk and brief but not jerky or too obvious, interesting and "telegenic" but not "corny" and not patent imitations of commercial TV techniques. These teachers especially warn that, if costumes or other *realia* are used, care should be taken not to mislead viewers about the foreign culture or to encourage common misconceptions. They warn also against carrying showmanship to an extreme that damages the prestige of the teaching profession. Obviously, the opening should be varied from program to program throughout a series unless a standard device is used (e.g., opening with customary greetings in the foreign language). A successful opening quickly establishes *rappor* and motivates interest in what is to follow.

Hands and face. The FL-TV teacher should recognize and take advantage of the fact that the camera can, when used properly, bring close to students such important elements in speaking a foreign language as gestures, facial expressions, even muscular movements that normally escape the eye—can produce a compelling image which the observer tries unconsciously to imitate. Since all language instruction begins with an introduction to pronunciation, TV thus has clear advantages over radio—perhaps even over the classroom—as a teaching medium. Although there is present disagreement over the effectiveness of filling the screen with part of a human face (some feel it grotesque), more experimentation with this device, already attempted by Professor Douglas Alden of Princeton, would seem advisable. Animated cartoons showing a cross-section of the lower half of the head may prove even better for demonstrating tongue movements. Although such uses of TV are only for direct language teaching of adult viewers, almost any audience will want the camera occasionally on the instructor's face, and when this is carefully prearranged the instructor can illustrate or emphasize an oral expression with an appropriate facial expression (e.g., pleasure when saying "Me alegro mucho"). Gestures, an equally important accompaniment of much foreign speech, likewise require that the camera be at the right distance. It should go without saying that gestures and facial expressions should be used in as natural a manner as possible—that overacting and too much physical movement interfere with effective teaching.

Methodology. It is conceivable that experimentation in FL-TV instruction will eventually produce new methods of teaching languages. Certainly those who have thus far used the new medium have tried a number of methods, and

agreed on no single approach as most valuable. Not only do initial objectives differ greatly (e.g., from direct teaching of adults in their homes to the teaching of children in the elementary school classrooms of Schenectady and Washington, D. C.); audience reaction can even alter objectives, as when Mr. Carlos Rivera, telecasting in El Paso, found it desirable to teach both Spanish and English simultaneously. On the one hand there is the inevitable necessity for review; on the other hand there are the inevitable facts, in this medium, of unknown new listeners and insufficient time to cover material with accustomed adequacy. A number of FL-TV instructors have tried to meet these difficulties by offering viewers mimeographed or printed materials containing word-lists and other pertinent data; some have tried to clinch the effectiveness of such materials by inviting "enrollment" in the "course." One thing at least seems to be essential to all FL-TV instruction: it must stress the *spoken* language, and must therefore employ techniques appropriate both to this objective and to the new, audio-visual medium.

An audience listening to TV expects to *see* what is being *said*. In presenting practical expressions and vocabularies, therefore, the FL-TV teacher may decide to use strips of cards which can either be placed on a strip easel or attached to a flannel board. By moving isolated words around, sentences can be formed. For example, in teaching how to ask for food at a restaurant or a store, he may first present visually and orally lists of (say) vegetables and fruits; as each strip is placed in position, the camera will pick it up, the instructor will pronounce the words slowly and clearly, and the camera will then focus on the instructor's face to show mouth movements for correct enunciation. After the lists are presented, the appropriate forms of "Please serve me" or "I'd like to have" will be combined with the names of the foods, following the same procedure of showing the whole sentence first, pronouncing it, and then showing how the mouth is formed in pronouncing it. Such repetitions, whatever the technique used, are essential in FL-TV teaching. (The specific technique here described is part of the method employed by Mr. Carlos Rivera in his TV series for adults.)

Blackboard and cards. Some FL-TV teachers feel that the blackboard is better avoided; others have found it adequate for presenting diagrams, simple drawings, and limited vocabulary, provided that bold lines are used and provided (some say) that the work is done before the telecast. Teachers averse to using a blackboard may prefer either a magnetic board or strip easel cards to present vocabulary. A longer card (e.g., 22×40 inches), which the camera can "pan" down as the lesson progresses, eliminates the risk or awkwardness of flipping so many smaller cards. In preparing any cards it is important to remember that the camera "shoots" an area of about 3×4 proportions (vertical-horizontal); lines containing phrases should therefore not be too long, a margin of at least two inches should be left on all sides of lettering, and the card should be lettered so that the longer side is vertical. Any such card should be stiff for easy handling and safe rehandling, moderately slick-surfaced for smooth ink-flow, and, preferably, light yellow, grey, or green (never white) in color. On TV, the superimposing of phrases across a teacher's face while he is

speaking them can be achieved by the simultaneous transmitting of two cameras, the second "taking" a photostat negative (white lettering on black background) of an appropriately lettered card. Because the proper lettering of cards is both expensive and time-consuming, the FL-TV teacher should, if possible, assure himself of the full cooperation of either the studio or the art department of his institution. It may cost as much as \$25 to purchase the essential parts of a LeRoy set (a fixed scribe, 700C and 1000C templets, a No. 8 or 10 pen point, black India ink, an adapter ring, and a lettering-board large enough to accommodate 22×40 cards). And it may take four hours or more to letter only the three cards in size 700C needed for a single 30-minute program.

Props and realia. Realia may be defined as any material indigenous to the people whose language is being taught; props, as any other physical objects used on the program (e.g., furniture, an easel, or steps for children to stand on in song sequences). Although language teachers for half a century have been making various uses of realia in the classroom, realia on TV offer new problems. For one thing, union rules may not allow the instructor himself to move certain objects on a set; for another, unless some things are of the right color or size, they are not effective in a telecast. For such reasons the FL-TV teacher will need to consult his producer in advance about any props or realia proposed. Moreover, the precise timing of shots of realia, and the decision as to whether they should be long, medium, or close-up shots, call for careful planning. Because the visual image appears on a small screen, many close-up shots are obviously desirable, but it is the responsibility of the instructor himself to handle the object with sufficient deliberateness (turning it, if necessary) and to make certain that there is no obstruction between the object and the camera. Even more important, it is the instructor's responsibility on TV, as in the classroom, to make certain that realia serve their chief purpose and do not merely distract from the lesson. (The initial enthusiasm of the FL-TV teacher for the new medium can lure him into offering an eye-catching clutter.) On FL-TV programs for small children the possibilities of realia are almost unlimited: flags, dolls, toys, coins postage stamps, costumes, dishes, and food of the foreign country are among them. Posters (obtainable free from foreign consulates, airlines, and various information services) are, like maps, obvious background material for any shows. Filmstrips (obtainable occasionally from some firms doing business abroad) may be useful to programs combining cultural discussion with language teaching. As the still unfathomed resources of TV are further explored, other visual aids to language learning will doubtless be discovered; but the wise teacher will continue to concentrate on his teaching.

Singing, dancing, dramatics. FL-TV programs for elementary school children have thus far fallen into two very different categories: 1) those involving direct teaching (e.g., at Ames, Iowa), sometimes related directly to classroom work (e.g., at Schenectady and Washington, D. C.), and 2) those which present other artistic expressions along with language instruction, providing entertainment for adults and children alike (e.g., at Buffalo). Interestingly enough, both types have thus far been offered on commercial

stations rather than exclusively educational stations, and proponents of the second type defend eloquently the educational significance of their medley. That dancing, singing, and dramatic play add variety and spirit to a program is obvious, but it is also argued that these artistic expressions, presented in costume, represent a synthesis of another culture and, as such, motivate and strengthen language learning by giving insight into the feelings and psychology of a foreign people. Dancing has visual appeal; singing is an artistic expression of the language being taught; dramatic play or "children's theatre" (presented by Professor Manuel Guerra on his program every six weeks) combines language learning with make-believe; and children, experience proves, enjoy and profit from all three. Related to these devices for teaching children are also story-telling (used by Professor Frederick Schwartz at Ames) and puppets (used both by Mr. Rivera and in the St. Louis program entitled "Chez Mimi").

Publicity. A successful FL-TV series, particularly one that appeals to various ages and levels of intelligence, constantly publicizes itself. Newspapers (unless owned by the TV station) can seldom be counted on to publicize a TV program, but the station itself can do much to advertise it (e.g., by "spot plugs" and by offering free booklets to viewers), and public schools within the station's range can sometimes be induced to help. Educational television, while it has glamor for some, provokes resistance and resentment in others. The FL-TV instructor himself, if he wishes, can help publicize his series by such means as keeping the station's publicity department informed as new elements are introduced, speaking engagements before various organizations meeting within the station's range, and seeing to it that photographs and kinescopes are not only made of his program but also given wide circulation.

What to avoid? This simple question was put to all fifteen participants in the MLA's FL-TV conference. While they still remembered, they were asked to put on paper the important things they had to learn by making mistakes, so that others might be forewarned by the list resulting:

IN PREPARATION

1. Don't try to carry an FL-TV series on top of a regular teaching load.
2. Don't rush to get a series on the air, but have your programs well in hand before beginning to telecast.
3. In planning your programs, think of them in terms of pictures, don't try to make too many points or present too much language material in any one telecast—and don't assume that everyone will have seen any previous program in your series.
4. Be sure to have a definite objective for each lesson, and don't skip reviews before moving into new material.
5. Don't be casual about timing and cuing any part of your program (particularly your ending), but always arrange for timing signals and practice receiving them.
6. If you use cards, check to see that they are in order before each program, and don't use white or glossy paper.

ON THE AIR

7. Don't be too serious or formal; be relaxed, natural, and friendly.
8. Don't sound too meticulously rehearsed; if you use notes, don't read them but glance at them unobtrusively.
9. Don't be too long or wordy in your beginning.

10. Don't move about too fast or too much, but avoid a monotonously fixed stance.
11. Don't turn your back to the camera unless obviously necessary and done naturally.
12. Don't during the program, change your script order of moving about or of using visual materials.
13. Don't look at the non-transmitting camera but at the "live" one with the small red light just above the lens.
14. Don't go over your material too fast; try to introduce some variety and change of pace into your program.
15. Don't use technical jargon or long-winded explanations, but present any unavoidable discussion in simple, everyday language.
16. Don't talk indistinctly, or in a high-pitched voice, or too fast, but keep your voice at a normal conversational level and remember the value of occasional pauses.
17. Don't start to wind up your show until you get the pre-arranged signal; then stay put and smile until you get the off-the-air signal.
18. If you use young children on your program, don't worry about their responding well on TV; any errors they may make will simply add naturalness and charm to what you have planned.

PARTICIPANTS IN THE CONFERENCE

The FL-TV teachers responsible for the foregoing counsel are:

Professor Douglas W. Alden, Princeton University
 Professor Theodore Toulon Beck, Atlanta Division, University of Georgia
 Mrs. Eleanor Bingham, Washington, D. C., public schools
 Professor D. Lincoln Canfield, University of Rochester
 Professor Curtis L. Farrington, University of Houston

Professor Xavier A. Fernández, Russell Sage College (Troy, N. Y.)
 Professor Alexandre Goulet, Creighton University (Omaha, Neb.)
 Professor Manuel H. Guerra, New York State College for Teachers, Buffalo
 Professor Frances Mousseau Nevins, Phoenix College
 Professor Joseph Raymond, Ogontz Center Division, Pennsylvania State University
 Mr. Carlos Rivera, El Paso (Tex.) public schools
 Professor Frederick Schwartz, Iowa State College
 Professor Lester W. J. Seifert, Extension Division, University of Wisconsin
 Sisters Marie Philip and Marie Ursule, College of St. Catherine (St. Paul, Minn.)
 Mrs. Anne Slack, Schenectady (N. Y.) public schools

Also present at the conference, as a helpful observer, was Mrs. Gertrude G. Broderick, radio-TV education specialist of the U. S. Office of Education.

It is a pleasure to acknowledge further that the first draft of this document was helpfully criticized and annotated by Mrs. Eunice Collins Parker, secretary of the American Council on Education's Committee on Television, and by four other FL-TV instructors who were not present at the Conference: Miss Roma Borst of the University of Wisconsin, Professor Howard G. Harvey of the University of Rochester, and Professors José A. Batle and Hal Hulsey of the University of Georgia's Atlanta Division. Pertinent data were supplied by an additional FL-TV teacher, Professor John C. Dowling of Texas Technological College.

ENGLISH TRANSLATIONS OF GERMAN MASTERPIECES

Professor Bayard Quincy Morgan, former Editor of our *Journal*, is planning to put out a series of low-priced translations of German masterpieces. He is much interested in finding out what titles would be especially welcomed. Comments are invited. Professor Morgan may be addressed at Box 531, Stanford, California.

ANNOUNCEMENT

The Central States Modern Language Teachers Association is pleased to announce that the United States Commissioner of Education, Dr. Samuel Brownell, will address the Association at the spring meeting to be held at Purdue University, April 15-16, 1955. Commissioner Brownell will speak at the general session, April 16.

Audio-Visual Aids

EUROPE IN COLOR

"Flight into Time" 27 min. Color. Free Loan Scenes taken in Rome, Spain, Portugal, Greece, Egypt, and the Holy Land via TWA, sponsors of the film. Available through Institute of Visual Training, 40 E. 49th St. N. Y. 17.

NOW IN SPANISH

"Airplane Trip to Mexico," announced in this column sometime ago is now available in Spanish. Encyclopaedia Britannica, Wilmette, Illinois.

PRIOR CLAIM

This 45 min. color religious film, available free from Moody Institute of Science (820 N. La Salle St., Chicago 10), is now in 14 different languages. Theme: Man does not have the prior claim. Wherever he may delve he finds that God was there first.

LANGUAGE CONVERTER

This machine makes it possible to re-record magnetically foreign languages into films that already contain optical tracks in another language.

THEATER AND POETRY ON RECORDS

Lorraine Music Co. (39-86 47th St., Long Island City 4, N. Y.) a music firm specializing in records in French, Spanish and German (See *MLJ*, Oct. 1953) has for distribution the Federico García Lorca anthology recited by José Jorda. Poems included are: "Romance de la luna," "Preciosa y el aire," "Reyerta, Prendí," "Miento de Antónito Camborito," "En el camino de Sevilla," etc. (\$3). It also has an excellent collection of ZARZUELAS, recorded in Spain, 33 1/2, unbreakable records. Also Thomas Mann, recorded by himself (One 12" record). Also excerpts from plays of Corneille, Marivaux, Molière and Racine, recorded by French artists, all on 12 inch records. Each \$5.25.

TAPES FOR TEACHING

Now that tapes are becoming more and more popular in the field of teaching foreign languages it is gratifying to see several institutions active in this special branch of audio-visual aids. Kent State University has published a 35-page catalog of "Tapes for Teaching." In this book are listed tapes to teach, in slow motion, French, German, and Spanish. There are little stories in simple Latin. There are some dramatic adaptations, such as *Cyrano de Bergerac*, narrated by Walter Hampden. In the "World History" series, French and Spanish colonial empires are included, and a good number of popular songs from South America are to be found in the tape library of Kent State University, directed by Professor Roy E. Wenger.

NEW FILMS

France:

"Catechist," 20 min. Free Loan. Deals with the conversion of Joanne Kategana, one of the earliest of native lay teachers of the catechism in Africa. French soundtrack. (White Fathers, 1624-21st St., N. W., Washington 9, D. C.) "Les Misérables," 104 min. Latest version of the well-known Hugo classic. Reduction from regular commercial 35 mm. (Films, Inc. 1150 Wilmette Ave., Wilmette, Illinois). "Azure Coast," 20 min. Scenes from south of France, including Cannes, Nice, Monte Carlo, the perfume industry. Sale price: \$50. (Fleetwood Films, Inc., 10 Fiske Place, Mount Vernon, N. Y.) "Edward Branly," 20 min. Life of the scientist, often called "father of the radio." (Franco-American Distribution Center, 972 Fifth Ave., N. Y.)

Germany:

"Germany Today," 25 min. A March of Time TV film, surveying the industrial and rebuilding program of West Germany: development of coal, steel, and heavy equipment pro-

duction; also tension with the East German frontier. (McGraw-Hill, 330 W. 42nd St., New York 36.)

Mexico:

"Our Spanish-speaking Neighbors." Series of short films (eight titles) to stimulate interest in Mexico and promote a basic understanding of its life and language. Available in Spanish or English. Titles: Home and Family, Workers of Mexico, Education and Health, History and Government, Climate and Resources, Industry and Commerce, People of Mexico, Travel in Mexico. \$50 each. (Progressive Pictures, 6351 Thornhill Drive, Oakland 11, Calif.) "Mexico." Scenes from different parts of the country. (Hoffberg Productions, 362 W. 44th St., N. Y. 36.) "Viva Zapata," 113 min. 16 mm. version of the well-known Hollywood production in which Marlon Brando, Jean Peters, and Anthony Quinn starred. (Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.)

Panama:

"Holiday in Panama," 30 min. Color. Free Loan. Follows a Braniff Airways vacation of Bob and Agnes Stanford, Texas TV stars, to Panama and El Panamá Hotel. The travelogue shows the city of Panama, the hotel, canal, Panama's fishing of marlin and sailfish, western Panama, San Blas Islands and other historical spots. (Braniff International Airways, Love Field, Dallas 9, Texas.)

Argentina:

"Way of a Gaucho," 91 min. Color. Apply for rental rate. A 20th Century-Fox production. An adventure "western" depicting the story of a horseman who becomes a murderous bandit, roaming the great plains of Argentina in the era of near barbarism. Stars Gene Tierney, Rory Calhoun and Hugh Marlowe. (Films, Inc.)

MAKING OWN SLIDES

J. Wallace Bastain in "Slides and Tape in Language Teaching." *Educational Screen*, Oct.,

1953, describes his experience in preparing his own slides for his Spanish classes.

NEW FILMSTRIPS

"Toulouse-Lautrec," 5 filmstrips. Color. Chronological sequence of the paintings, lithographs, posters, drawings and caricature of the French artist. (Cooper-Top Films, Box 3 Preuss Station, Los Angeles 35, Cal.)

"The Golden Age of Spain"; full color filmstrip of paintings and fabulous art treasures now in the Prado Museum of Madrid. Also scenes of the country and its architecture as it was in the past. A remarkable permanent record of an era of flourishing Spanish culture. This filmstrip about to be released by Life Filmstrips, 9 Rockefeller Plaza, N. Y. 20.

"Mexico," 1953. 62 frames. B&W. \$2.50. Scenes of interesting spots in Mexico (Life).

"U. N. Builds for the Future," 49 frames. Explains how UNICEF (United Nations International Children's Emergency Fund) working with and through national governments and in cooperation with other United Nations organizations, aids the children in Latin America (and elsewhere) in emergency situations with food, clothing, medicine and other supplies. (\$3; McGraw-Hill Book Co., 330 West 42nd St., N. Y. 18.)

"People and Places of Latin America," 7 color filmstrips comprising following titles: Lima, Capital of Peru; Colonial art and architecture; The Inca Empire; The Grand Chinu; Bogota, Capital of Colombia; Cartagena, Fortress City-Fort of Colombia; Tribes and Temples of Colombia. Each filmstrip: \$5. Set: \$31.50 (Herbert E. Budeck Co., 55 Poplar Ave., Hackensack, N. J.)

"Families of the World" Series. Young America Films (18 East 41st St., New York 17) has by now twelve filmstrips, each a complete photographic story of a farm family, showing the way of life among people around the world. Each filmstrip is about 35 frames. The set includes Germany, Italy, France, Mexico. (\$3.50 each.)

Book Reviews

ABRAMS, M. H., *The Mirorr and the Lamp*. Oxford University Press, New York, 1953; pp. 406. Price, \$7.50.

With this book, M. H. Abrams has given us a remarkable study, admirably conceived and executed, a book of quite exceptional and no doubt lasting significance for a number of fields—for the history of ideas and comparative literature as well as for English literary history, criticism and aesthetics. So much information has been compressed into its 335 pages, followed by 55 pages of notes, that sometimes the reading seems arduous; but it is always rewarding. The title, good though it is, does not adequately describe the contents, for the metaphor of the mirror does not occupy the author's attention throughout his investigation, and that of the lamp is even less fully explored. The subtitle, "Romantic Theory and the Critical Tradition," is somewhat more accurate.

As stated in the preface, the book owes its "distant" origin to a suggestion of I. A. Richards, but its method and execution reveal that the example of A. O. Lovejoy has served as Professor Abrams' chief model. The author defines the purpose of his study in these words: "The primary concern of this book is with the English theory of poetry, and to a lesser extent of the other major arts, during the first four decades of the nineteenth century. . . . In order to emphasize the pivotal position of the age in the general history of criticism, I have treated English romantic theory in broad intellectual context, and I have tried to keep constantly in view of the background eighteenth-century aesthetics from which romantic aesthetics was in part a development, and against which it was, still more, a deliberate reaction. I have described some of the relations of English critical theory to foreign thought, especially to the richly suggestive German speculations of the age, beginning with Herder and Kant, when Germany replaced England and France as the chief exporter of ideas to the Western world. I have also moved freely in time, going back to the Greek and Roman origins of aesthetic thought and ahead to various critical ideas current today. Finally, I have undertaken though briefly, to trace the origins of prominent romantic ideas, not only in earlier aesthetic discussion, but also in philosophy, ethics, theology, and in the theories and discoveries of the natural sciences." (p. VII)

In line with his declared object, the author undertakes to analyse the various views which thinkers have held concerning the nature and function of the literary work of art. Thus he distinguishes the mimetic, pragmatic, expressive and objective theories describing their origins, development and survival since the days of Plato and Aristotle. The merit of his undertaking is to be found in its clarifying results; the author's aim is primarily one of synthesis, less of original research. The major part of his book is based on well-known or at least previously established facts; the ad-

ditional something offered by Professor Abrams is the new conspectus which must be illuminating for every reader. However, instances of original research are not entirely lacking as is demonstrated by the discovery of an 1835 anonymous article, "The Philosophy of Poetry" in *Blackwell's Magazine*, anticipating by a century the essence of I. A. Richards' theories, and as whose author an otherwise quite unknown Alexander Smith of Banff, Scotland, is here identified. But the example also shows that this sort of original research is not Prof. Abrams' forte. For Smith's ideological and biographical background could, and very definitely should, have been more thoroughly investigated.

In a work which covers so much ground as does Prof. Abrams' a reviewer will always be able to point at certain minor flaws or areas where he would wish the author had availed himself of more and better existing information. In the present case such criticism should perhaps be directed at the main point of the book's argument, the interrelatedness of English and German critical thought in the preromantic and romantic eras. More consideration might easily have been given to spadework done by German scholars on Hamann, Herder, Schelling, Shaftesbury, Young, Coleridge, or literary centers like Bristol, etc. A second edition augmented in this sense would be welcome.

The book is well printed and has obviously been prepared for the press with great care. Misprints (pp. 122, 134, 140, 370 n. 67) are extremely rare, and nowhere do they obscure the meaning.

HARRY BERGHOLZ

University of Michigan

LORTHOLARY, ALBERT. *Les "Philosophes" du XVIII^e siècle et la Russie: le mirage russe en France au XVIII^e siècle*. Paris: Boivin, 1951, 412 p.

Voilà un livre dont on ne saurait trop recommander la lecture. Il corrigera maints lieux communs et maintes idées toutes faites, en dépit des manuels et des cours dits de culture générale (*general education*). On est en droit d'espérer qu'il ne restera pas—à moitié déchiré, les pages mal coupées, et privé de reliure—dans les fonds de magasin, au lieu d'être placé sur les rayons des bibliothèques et mis en bonne place.

La thèse de Lortholary a été élaborée après de longues et minutieuses recherches; elle comprend une abondante bibliographie. Elle témoigne d'un remarquable et courageux désir de mettre les choses sous leur vrai jour.

On savait bien que certains "penseurs" français du XVIII^e siècle avaient fait l'éloge du "despotisme éclairé"; mais, en général, on représente un Voltaire ou un Diderot comme des défenseurs de la "liberté" et de la "tolérance." Il est donc piquant d'examiner les contradictions qui apparaissent dans la pensée, dans les écrits et dans la pratique

des auteurs qui appartenaient à ce que Rousseau appelait la coterie holbachique. Il me semble, en effet, que Lortholary aurait mieux fait de mettre en lumière l'activité du groupe où Diderot, Voltaire, d'Alembert et Grimm jouent les premiers rôles. Lortholary préfère, à tort, je crois, parler des "philosophes" et ranger Rousseau parmi eux. Or, ici comme ailleurs, Rousseau s'oppose à la clique des "frères."

Cette réserve faite, voyons comment les représentants attitrés de la "philosophie" ont pu faire des éloges dithyrambiques de Pierre le Grand, de Frédéric et de Catherine. On prétendait que la "lumière" venait du Nord. Voltaire assurait: "le Nord fait honte au Midi." En fait, c'est l'esprit allemand qui triomphe: Catherine se plait à la conversation de Grimm: "sa conversation est un délice pour moi." Grimm "n'ambitionne qu'une chose: obtenir pour ses cendres 'un coin dans la tombe de Sir Thomas Anderson', le chien de Catherine."

Comment expliquer cette attitude de flagornerie? C'est que, comme le dit Lortholary, les lettres sont alors "au service du pouvoir" (p. 139). Et puis, il faut aussi le dire nettement: la France, ou plutôt, ses "penseurs," font "une poussée d'antilibéralisme." On connaît mieux "les tares du libéralisme anglais" (A propos de la "liberté de la presse" en Angleterre, au XVIII^e siècle, B. Fay [Benjamin Franklin, I, 109] dit que "de 1731 à 1740 Robert Walpole dépensa cinquante mille livres sterling à 'guider' et 'éclairer' ces journaux si libres.") On est indifférent aux *formes* politiques; et, d'ailleurs, tous les régimes "ont des inconvénients sans nombre" (p. 141). Il est difficile, pourtant, de rendre compte de l'attitude de Diderot, qui, lui, "a su tenir le langage des purs antidespotes" (p. 143). Mais ce n'est pas le despotisme en lui-même que les "philosophes" condamnent. Un despot "éclairé" mérite les louanges. Et qu'est-ce qu'il est? "éclairé?" C'est se soumettre à la "philosophie." Ce qu'on prône c'est l'alliance de celle-ci et des trônes. "Des anciens, Marc-Aurèle et Julien sont les plus admirés ... Julien surtout est leur homme. . ." (p. 151), et l'on admire Christine de Suède: "l'union de l'immoralité et des lumières ne déshonneure personne au XVIII^e siècle."

Malgré l'incohérence de la pensée des "Encyclopédistes," on s'expliquerait mal leurs bassesses, s'il n'y avait de leur conduite une autre raison: ils étaient payés. "Grimm joue . . . ce rôle d'agent de propagande qu'ont joué avant lui Voltaire et Diderot. 'Que les gazetiers nous contestent nos succès, je n'en suis pas étonnée, 'écrit l'impératrice, 'ils sont tous à gages, tandis que de ma vie je n'ai dépensé un seul sou à cette besogne.' Se moque-t-elle? Ses gazetiers à elle s'appellent Voltaire, Grimm, Diderot, et, s'il est vrai que le premier ne l'a pas ruinée, les deux derniers, pour des gazetiers, lui ont coûté cher" (p. 257). Lortholary conclut son dernier chapitre en demandant: "reprocher à la 'philosophie' ses parties pris, ses alliances douteuses, son cynisme tactique, ses capitulations de conscience et ses contradictions, n'est-ce pas faire le procès de toute littérature militante-nous disons 'engagée'?" Là, nous pouvons répondre: non! Agir avec un but conscient ne fait pas excuser la malhonnêteté intellectuelle d'un homme de lettres. Mais disons, en finissant, tout le plaisir que nous avons trouvé à lire ce remarquable ouvrage. Nous y relevons surtout deux choses, Hazard qui avait hautement déclaré que c'étaient les idées qui mènent le monde aurait dû indiquer que ce n'était pas

seulement "le Nord qui, au XVIII^e siècle, s'oppose au Sud de l'Europe," mais que, comme Grimm l'avait dit avec tant de tact, "ce siècle est en tout point le siècle de l'Allemagne." C'était aussi le siècle où triomphaient, avec la cruauté, l'hypocrisie et la propagande payée.

MARCEL FRANÇON

Harvard University

CRAIG, BARBARA M. (ed.), *L'Estoire de Griseldis*. Lawrence: University of Kansas Press, 1954, pp. 72.

L'Estoire de Griseldis (1395) is a dramatization by Philippe de Mézières of his own French translation of Petrarch's Latin translation of Boccaccio's closing tale of the *Decameron*. It is not only the earliest known dramatization of the Griselda story, according to Miss Craig, but "it also appears to be the first serious French drama with a nonreligious subject-matter." The purpose of the present edition is "to provide an accurate text and a comprehensive study" of the work, a desideratum of long standing. Miss Craig has aimed at a definitive edition and has succeeded in so far as any edition can ever be definitive. Her introduction deals thoroughly with such matters as sources, authorship, dramatic technique and staging, manuscript, earlier editions, language, and versification. The text is accompanied by variants, notes, a glossary, and a name index. Finally, there is a bibliography.

Miss Craig has executed her task with such care that there is little room for criticism. All changes in the text—and they are few—have been recorded and explained. After all, it would be folly to regularize a language like Middle French. Fortunately, the author is known, so that there was no need to attempt a localization on the basis of dialectal coloration. As expected, Mézières, a native of Picardy, writes in *koine* with some admixture of Picardisms.

The transitional state of the language made possible the use of older and/or analogical verb forms *ad libitum*, a happy circumstance for a rhymester. This interchanging is not so extensive, however, as the editor claims. She erroneously refers to both the first and third person singular of the present tense (meaning *indicative*) of first-conjugation verbs, whereas only the first person is involved. In the case of *donner*, *doing* (696) is indicative, not subjunctive, as stated; and the "analogical forms" cited for the third person singular are in effect all indicative, not subjunctive, as stated. The author uses the indicative consistently after *se* ("if"). In 733, *doint* is not dependent on *se* but is rather a so-called "independent" subjunctive; and in 725, *se Dieux m'aït* is a formula where *se* does not mean 'if' (cf. 144, 150, 642, 700, 1501, also 1159). Interchanging of forms does occur in the third person singular of the present subjunctive of regular first-conjugation verbs (594, 1452, 1635, 1797, 2407, 2499).

The well-known Picard reduction of *iee*- to *-ie* is attested by rhymes, but it is not clear why the masculine ending also appears in the edition as *-ie* instead of *-it* throughout—at 2030–33, must we accept a double couplet?

In 158, *qui* can stand on its own merits (anacoluthon), in 975, *Qui* (so MS), with two successive relative clauses hinging on the same antecedent, is a better reading than *Qu'i*. In 1000r, *chiere* (MS *ch're*) is preferable to *chambe-*

iere. In 1007, vicarious *feroit* (so MS) should stand instead of *seroit*. In 1808, the context seems to call for *devenus* (1550 edition) rather than *devenuz* (MS). In 2206, *amen* should be emended to *amen[e]* because the normal third-person singular present indicative ending occurs consistently elsewhere (cf. 2211).

An explanatory note to 1162 and a full complement of variants on 1313-14 would have been helpful.

Curiously, the definitions and explanations in the glossary and name index are in French. There is nothing objectionable about this; it is merely curious. Of course, the glossary could have been longer or shorter.

The nature of the foregoing remarks (all minor observations) attests to the high caliber of Miss Craig's scholarship, for which we may all be grateful.

HENRY L. ROBINSON

Baylor University

MAUROIS, ANDRÉ. *Olympio ou la vie de Victor Hugo*. Paris: Hachette, 1954. Pp. 604.

M. Maurois continues to astound us. After Proust, George Sand, and after George Sand, Victor Hugo. At an age (he is close to 70) when the voice of many a writer begins to falter, if it does not become altogether silent, he produces biographies which, we are convinced, will guarantee his place among posterity more surely than his novels.

There is no doubt that the latest book of the author of *les Silences du colonel Bramble* is a masterpiece. It is the work of a scholar, a psychologist, and an artist. His bibliography runs to more than fifteen pages, a truly impressive amount of documentation. André Maurois has read not only what later writers have said about Hugo, but he has also had recourse to the opinions of the poet's contemporaries, as expressed in the press of that day. In addition, he has prospected Hugo's *carnets intimes*. What is more, he has discovered a considerable amount of hitherto unknown or unpublished material, both in the Spoelberch de Lovenjou collection of the Institut de France and in private sources, material that throws light on many of Hugo's aspects that had up to now remained obscure.

Nevertheless, the new discoveries do not constitute the essential value of this biography. Indeed, M. Maurois does not pursue the same aim as an R. Escholier or an H. Guillemin who delve untiringly into Hugo's life in search of the *inédit*. He is equally careful not to become a hagiographer (like a Vacquerie) or a detractor (like a Biré). His goal: to tell, as objectively as possible, his hero's life. And he has succeeded admirably. The result of his efforts is a synthesis of what is known about Hugo, the whole presented with a remarkable sense of proportion and an absence of the errors of perspective so commonly found in the works of specialists.

M. Maurois shows a special talent in the selection of his quotations. Far from weighing down the narration, as is so often the case, they illustrate and happily complement the text. Stressing the close ties that have always existed between the poet's life and works, they refute the commonly accepted myth that Hugo was a man of words rather than of ideas or feelings, that he knew only how to "faire manœuvrer la césure et la rime en tacticien consommé" (G. Planche, "Les Voix intérieures," *Revue des Deux Mondes*, 15 July 1837, p. 163), that he was exclusively "le maître des

mots français" (M. Barrès, quoted by Maurois, p. 564).

If the author of *Notre Dame de Paris* has a right to this last title—and for years no one has contested it—he also deserves another. Except for the very first years of his married life, Hugo was never happy. Deceived by his wife and his best friend, stunned by the premature death of his children, he sought happiness in vain in attempting to satisfy his faunlike sensual appetites. One of M. Maurois' great attainments is to show that when the poet sings of his misfortunes, he is as sincere and moving as Musset. But Hugo is more: he is the master of universal sentiments. Better than anyone else, he has expressed what all have felt: "la piété avec la patrie honore ses morts, les joies d'un jeune père, les charmes de l'enfance, les premiers envirements de l'amour, les devoirs de tous envers les pauvres gens, l'horreur de la défaite et la grandeur de la clémence." (p. 565).

Every event that has affected Hugo, and therefore left a mark on his works—from the stay in Spain to the expulsion from Jersey, from the liaison with the touching Juliette to the erotic frenzy of his old age, from the unhappy family life of his parents to the strolls with his grand-daughter Jeanne—everything is noted and analyzed with the perspicacity and intuition of a psychologist. Among the most successful chapters are those that inquire into the triangle Sainte-Beuve, Adèle, Hugo. Maurois' interpretation reminds one of Christopher Columbus and the egg: this affair, formerly so complicated, seems so lucid that one is surprised that it should ever have given rise to discussions.

Another merit of M. Maurois: by showing the underlying unity of the political thought of the author of *les Misérables*, he refutes the accusations that Hugo's political evolution had brought upon him. Indeed, from the very beginning of his career, Hugo felt an interest in the poor, in those who suffer, in the under dog. A royalist in his early youth, then renouncing bonapartism in favor of the July Monarchy, he found his way in the troubled years 1848-1852. When it became a question of choosing between the pocketbook and the heart, he decided, courageously, for the latter. For he was courageous. At a moment when men like Sainte-Beuve and Mérimée allowed their course of action to be determined by fear of seeing their material security endangered, when others withdrew into an ivory tower, the member of the Assembly Hugo, at the risk of losing wealth, comfort, and position, remained a man of principles and declared for the opposition, even exile. Years later, in 1871, while the repression of the Commune was at its bloodiest, he adopted, once more, a highly unpopular attitude: he asked for an amnesty, for the reconciliation of the various factions.

While limitations of space allow mention of but a few of the more important points of this extensive work, may we nevertheless be permitted to point out certain omissions, which, however, do not detract from the general value of the book. M. Maurois calls *le Dernier Jour d'un condamné* Victor Hugo's "premier essai de littérature sociale" (p. 157). Now, M. Debien has shown ("Bug Jargal, ses sources et ses intentions historiques," *RHFL*, LII [juillet-septembre 1952], 298-313) that in his second version of *Bug Jargal*, published in 1826, the novelist had attempted to produce a social drama, a picture of racial struggle—white, black, mulatto—on the island of Santo Domingo. True, the political ideas of the young writer were not yet well fixed,

but had M. Maurois read the press of 1826 somewhat more carefully, he would have realized that Hugo's contemporaries understood the author's intentions and that it was the book's political implications that interested them most.

Although M. Maurois did not fail to consult the critics of the period, at times we have the impression that he confined himself too much to the excerpts published in the *Edition Nationale*. Interesting though they may be, these carefully selected passages do not always give a complete, or even an accurate, picture of the contemporaries' attitude. To take just one example at random: M. Maurois states that "Notre-Dame n'était ni un livre catholique, ni même un livre chrétien" (p. 197). Those were indeed the objections made in 1831 by Lamartine and Montalembert. However, M. Maurois might have indicated that to the 1832 edition Hugo added three chapters, two of which, "Abbas Beati Martini" and "Ceci tuera cela," modify the novel's intent so profoundly that it becomes permissible to regard this edition as the first overt manifestation of Hugo's anticlericalism. It is a fact indeed that after 1832, *Notre-Dame*, in the eyes of Catholic critics, becomes an immoral, "monstrous work" (*Bulletin de Censure: Ouvrages contraires à la religion ou à la morale*, June 1844), a declaration of war against the Church, which placed the novel on the Index as early as 1834.

It is surprising, too, that M. Maurois, who has shown so well the ties existing between the author's inner life and his works, should have neglected to do so for *Quatre-vingt-treize*. Published shortly after the Commune, this appeal for forgiveness and amnesty is one more example of Hugo's humanitarianism.

Shall we be accused of quibbling for mentioning that *de Dernier Jour d'un condamné* was published in February 1829 and not in 1828? Or for finding objectionable the presence of Olympio in the title, since Hugo was Olympio for only a few years? It is obvious that in an undertaking such as the one M. Maurois has just completed so brilliantly some errors of detail, one or two omissions, are almost unavoidable. To attribute too great an importance to them would be sheer ingratitude. Rather, let us thank M. Maurois for having given us a book that will help to put into his right place—that is, in the first rank—the writer who was the greatest French poet without feeling necessary to add A. Gide's "hélas."

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NALÉ ROXLO, CONRADO, *Cuentos y poesías*. Edited by Ruth C. Gillespie. New York: Appleton-Century-Crofts, Inc., 1954, pp. xv+169. \$1.75.

Conrado Nalé Roxlo, prolific and popular Argentine writer, deserves to be better known outside his own country; and this paper-backed textbook should aid in giving him wider recognition. Nalé Roxlo is one of those rare Latin Americans, a writer who makes his living by his writing, apparently independent of outside income. For this very reason, perhaps, he often writes too hurriedly, but there usually is a spontaneity and charm about his style, particularly in those, which makes it unique.

The present collection is a sort of hodge-podge selected

from various sources, favoring characteristic samples of the ironic humor for which the author is noted. "Los crímenes de Londres" takes up in satiric fashion the exploits of Sherlock Holmes, but scarcely in the traditional serious manner of the late Sir Arthur Conan Doyle, creator of the world-famous detective. Here, the Argentine makes Holmes somewhat of a tedious dunce. "El cuervo del Arca" contributes little to the prestige of Poe's celebrated raven, either, for Nalé Roxlo is not one to worship blindly at the shrine of his illustrious literary predecessors. "La hija de Blancanieves" is an unexpected development of the Snow White legend. A few selections from the author's poems close the book.

Cuentos y poesías by Conrado Nalé Roxlo should be received with considerable approval by students, once they adapt themselves to the author's distinctly individual style and content.

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PREDMORE, RICHARD L., *Topical Spanish Review Grammar*. New York: Henry Holt and Company, 1954, pp. viii+88+xxvi. \$1.90.

Professor Predmore's review grammar should prove a boon to teachers of Spanish. It is clear and concise: it is highly informative despite its brevity; and it is adaptable to widely varying types of courses. This book is, in this reviewer's judgment, one for which there has long been a genuine need.

Professor Predmore estimates that each of the thirty-six lessons in his review grammar would take but twenty minutes out of the class hour. Thus, use of this text-book would leave plenty of time for reading and oral work, even in courses meeting three hours a week.

The organization of the book is noteworthy. Grammar essentials are treated logically, by topics, so that the student need not thumb through an index to bring together all the information on a given point. The exposition of grammar principles is uncommonly clear, and the publishers have set up the pages in a way designed to emphasize the neatness of Professor Predmore's workmanship. There are abundant model sentences, and the exercises, which are appropriately brief, should facilitate mastery of the content of each lesson.

The book is designed to be flexible in use. Chapters need not be studied in order, and some may be omitted at the teacher's discretion, but most users of this brief work will doubtless be delighted with Professor Predmore's choice and arrangement of material. One of the virtues of this review grammar is that fundamental matters are taken up early in the book. The first chapters are, for example, devoted to the verb, and this is, I feel sure, where most experienced teachers would wish a review grammar to begin.

This *Topical Spanish Review Grammar* should prove suitable for courses where oral facility is the goal. It should be equally helpful for courses where skill in reading is the aim. Students who continue Spanish beyond the second year will doubtless find it a practical if somewhat abridged reference book. This excellent little volume should find wide use.

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FECHTER, PAUL, *Geschichte der deutschen Dichtung*. Gütersloh: C. Bertelsmann Verlag, 1952.

Paul Fechter rides a wave of popularity today as a critic of the stage, of the field of art, and, to the student of literature, as a crusader who has made particular targets of Gerhart Hauptmann and Frank Wedekind. In his own right a recognized novelist, this versatile writer continues to wield a busy pen. That a mind of his stature has now issued another edition of a survey of his nation's literary accomplishment assures the reader of a new and penetrating exploration of all periods, a presentation of outstanding critical ideas from the leading students of recent times, and an up-to-date judgment of the entire yield.

Several new points of view strike the reader at once in this account of German literature. For one thing, in the belief that history must be continually re-written, Fechter has worked over the entire heritage of the past. According to him the scholar of every age not only searches out from important figures a more approximate approach to a truthful estimate of their particular contribution but also formulates new ideas whereby each living generation in turn will experience better the literary productions of the past in light of its own distinct outlook. By re-examining this inherited treasure the maximum benefits are realized from each legacy.

About writers of the past, moreover, there clings a cloud of veneration which often conceals much of their intrinsic worth. Thus, we have inherited a concept of Goethe as conceived in the nineteenth century which veils the true genius from our correct understanding of his vast contribution. Again, only today is the true figure of Gotthelf emerging, one no longer over-shadowed by Meyer and Keller. Some authors have suffered at the hands of the public, men like Eichendorff, Heine and Immermann, who deserve better treatment. By allowing Eichendorff to embrace six pages with only four bestowed on Novalis, a man of traditionally greater stature, Fechter has attempted to give a more accurate perspective of the author's true worth. Hans Sachs, on the other hand, who often rates a sizeable write-up in the run-of-the-mill history of literature, draws only one paragraph.

The reader will note from the start other outstanding differences from many accounts of the same field. Noticeable in this respect is the vast space awarded foreign writers who have exerted an influence on German literature of the past and present. Taking great pains to describe this spell, Fechter presents an elaborate treatment of the literary development of ancient Greece, and inserts short accounts of stage history, such as that of Euripides' Athens or of Shakespearean England. Shakespeare occupies five pages, Corneille five, Rousseau two, with even the Bacon-Shakespeare controversy worming its way into the narrative. Despite extensive space devoted to many outstanding foreign works and authors influencing the German, one looks in vain, however, for some mention of Boccaccio or Maupassant, or other figures who left a deep imprint. As a result of the vast space bestowed on foreign authors or movements, Fechter has had to neglect or forget completely works or men of recognizable worth. Thus, for example, one fails to find the *Ezsoled*, Jakob Ayer, Richard

Beer-Hoffmann, or Hans Johst and others who have secured a minor, though lasting niche, in the perspective of literary achievement.

Also the constant weaving into the narrative of quotations or ideas of modern authorities brands the work still further as a most unique production. Names of nineteenth and twentieth century critics fall alongside those of the greatest men or works of art, such as those of the Middle Ages or Renaissance, a habit which hints that the historian is possibly overloading his account with needless detail. The reader will find the name of Paul von Winterfeld mentioned in connection with translations of Latin literature of the Middle Ages, a statement that Vilmar has given the best compact account of the *Nibelungenlied*, and occasional remarks, such as those like Eugen Diederichs Sammlung Thule and others on the best editions of various works. Again while speaking about an epic of the majesty of the *Nibelungenlied* there is inserted a triviality, "Der Insilverlag brachte einmal einen Neudruck in der Reihe seiner Inselbandchen." Remarks such as these should come at the end of the chapter or book.

As men and movements pass by through the pages, one notes the numerous devices used to prevent monotony—a great variety of methods in handling each figure stirs up interest concurrently with the great amount of information imparted. Fechter moves deeply into the meaning behind a work of art or becomes absorbed in the Weltanschauung of an age. Few quotations from literary works, however, creep into the narrative.

A considerable amount of information prevails about authors of the present time. Because of Fechter's extensive criticism and interest in this period, the space devoted to modern literature occupies, as is to be expected, a worthy section of the entire work. Roughly one-half of the 750 pages covers all the history up to the twentieth century with the remaining half treating the time of Frank Wedekind and Gerhart Hauptmann, whom the critic has often attacked, receive ample space and considerate treatment. Others, like Remarque's *Im Westen Nichts Neues*, which has passed from an important spot in the public eye, also rate considerable space. Various Communists, of which Johannes R. Becher is a prime example, receive a place in the sun. One excellent chapter, *Der Beitrag des Ostens*, furnishes a striking picture of the yield from this district now inhabited largely by a foreign race.

Despite the numerous defects in the index, as well as those listed above, the work packs a mine of information. It especially instills new enthusiasm for the literary expression of the German spirit. One certainly perceives immediately that Fechter does not observe the times from a secure and safely aloof position but rather from the point of view of a post-World War II German who writes as one having experienced the great catastrophe and as such looks with pride on those lasting achievements of the German spirit which no enemy can claim, steal, nor spoil. As the authors and their works pass in review one gains not only a desire to re-read the books with a different insight but the landmarks in the panorama of time also take on new meaning and importance.

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